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CONTENTS FOR MARCH 1923

California Street Towers (Frontispiece) ..... By P. Douglas Anderson
The Little Theatre of the Hills ..... By Chas. P. Nelson 103
The Story-Telling Picture ..... By the Associate Editor 108
Memories or Pictures—Which? ..... By H. E. Morehouse 112
A Talk on Winter Photography ..... By A. H. Goud 114
Photography and Fretwork ..... By Edgar Felloes 117
Deer in Mid-Winter ..... By W. Wynne Bolton, B. A. 120
Design in Background Effects ..... By Fred Telfer 121
Our Frontispiece ..... By E. F. 122
II—Bromoil and Bromoil Transfer ..... By Chris J. Symes 123
Yosemite in Winter ..... By H. S. Lawton 125
Commercial Photographers' Association of L. A. ..... Photo by Weaver 127
How Much Should the Advertising Photograph Show ..... By Wilbur Perry 131
Editorial 135
The Passing of Carl Paul Goerz—Silhouettes: A Suggestion.
The Photographic Association of California 136
For the Professional 142
The Amateur and His Troubles 144
Club News and Notes 145
International Photographic Association 147
The Commercial Picture Exhibit 148
Notes and Comments 149

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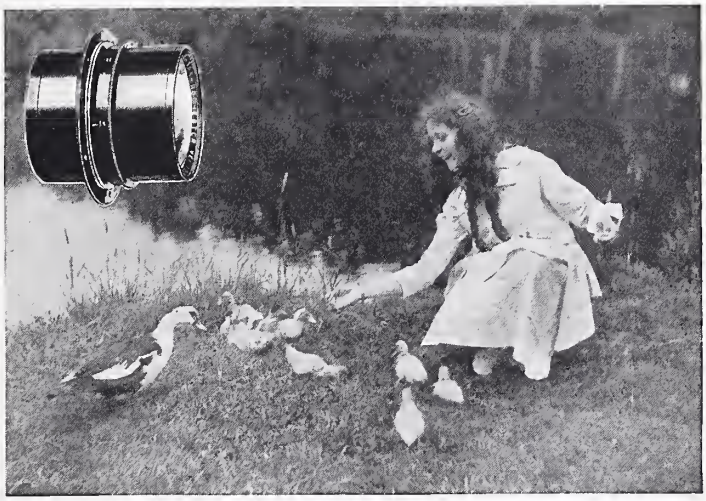

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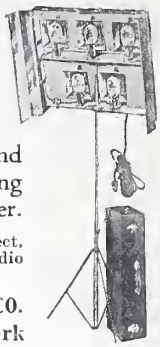

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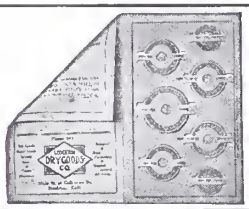

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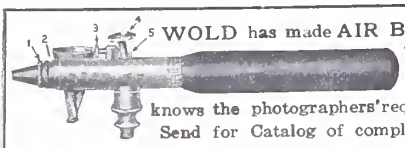

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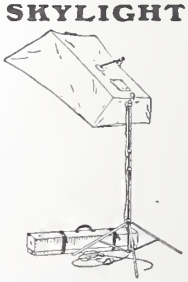

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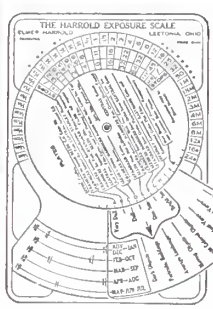

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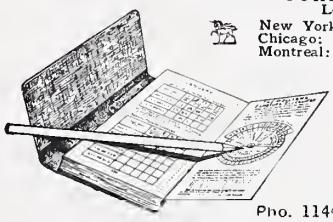

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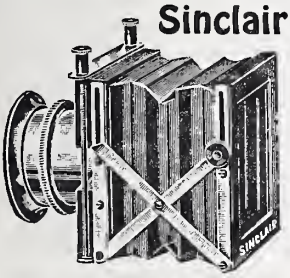

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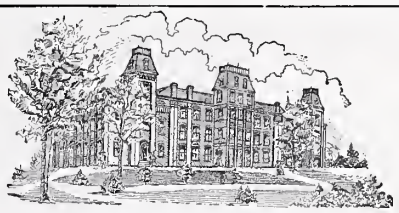

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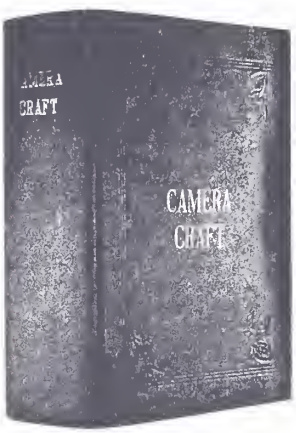

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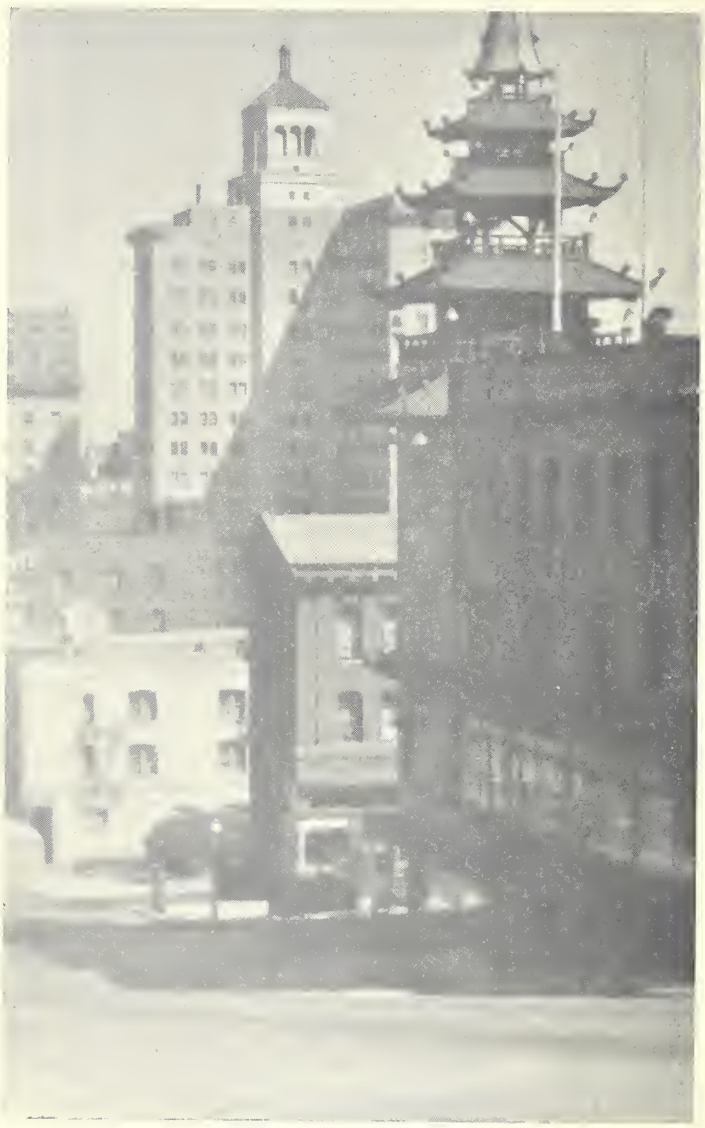


CALIFORNIA STREET TOWERS

By P. DOUGLAS ANDERSON

CAMERA CRAFT

A PHOTOGRAPHIC MONTHLY

H. D'ARCY POWER, M.D.., Editor-in-Chief

EDGAR FELLOES, Associate Editor

CLAUS SPRECKELS BLDG., SAN FRANCISCO, CALIFORNIA

VOL. XXX MARCH 1923 No. 3

The Little Theater of the Hills

By Chas. P. Nelson,

Summerland, B. C.

With Illustrations by the Author

Note: We feel what we believe is justifiable pride in being able to present to our readers something entirely new in silhouettes.

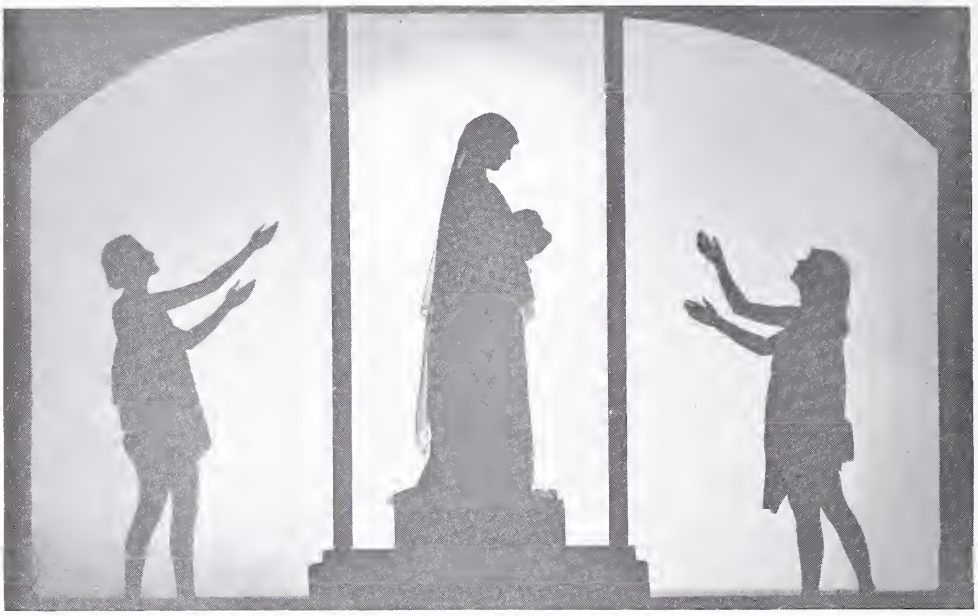
Compared to silhouettes as we are familiar with them, these pictures stand apart. There is an atmosphere in these creations wholly distinct from the brutal harshness we have been accustomed to, and we hope these illustrations will draw attention to the higher possibilities of this beautiful art.

We suggest a study not only of the sentiment, but of the admirable execution. The thought will grow upon one.—E. F.

At Naramata, in the heart of the enchanting valley of the Okanagan in Southern British Columbia, situated in the midst of large orchards of apples, peaches and apricots, surrounded by majestic pine-covered hills and overlooking the beautiful Okanagan Lake, stands the "Little Theater of the Hills," the home of the Canadian Players. It is a tangible expression of an ideal held by Mr. and Mrs. Carrol Aikins to found a theater "for the service of beauty and for a true expression of the Canadian spirit, to be used by the young actor as a training ground for his abilities and by the young poet as a testing ground for his work."

Mr. Aikins has extensive orchards at Naramata, and the Home Theater is built above the fruit packing house of the ranch, situated high up from the lake, with a wide sweep of sky, water and far-off fruit orchards to be viewed by the audience as they enter the theater. The theater was formally opened in November of 1920 by the Prime Minister of Canada, who came specially to Naramata for the dedication.

The players, who are recruited from all parts of the Dominion—and this season from New York also—assemble at Naramata in the spring of the year and put in four or five months' training on works for production. This season two productions were staged by the players, but it is the first of these "Through Defeat to Victory" to which I wish more particularly to draw your attention. It is a form of Passion Play depicting scenes from the Life of Christ acted in silhouette without words.



THE ADORATION

It was my pleasure this summer to make a number of negatives, a few of which are reproduced in this number of Camera Craft, and it may be of interest to readers to have some details as to how the pictures were made. The power to provide the light is generated by one of the ranch tractors, which is coupled up to a dynamo, bought from an abandoned mine far up in the mountains. The stage lighting system is possibly the most modern and complete in Canada. It was installed under the supervision of Mr. Aikins and with the advisory assistance of two of the foremost stage lighting experts on the continent. The battery of twenty dimmers, controlling spots, borders, strips, floods and house lights, is in turn controlled by a master dimmer, the entire lighting organ being a masterpiece of modern designing. The stage is backed by a white curved plaster wall, and for these silhouette pictures the only light permissible was the light thrown on to this wall from above, below and the sides, the source of the light being altogether from behind the actors. Of course, no reflected light was allowable or it would tend to destroy the clear-cut silhouette effect; and to insure this, everything about the stage was painted a dead black, while the walls, ceiling and floor up to a distance of about twenty feet in front of the stage, were covered with black cloth. For the actual production of the play, the lighting effects in color were very beautiful, but in the making of the pictures I sought to avoid complications by making use of white light only.

For the picture entitled "The Resurrection" the concentrated light behind the figure was given by a 1000-watt lamp placed to one side of the

MARY OF BETHANY

stage, the light being focused on to the wall immediately behind the figure. In addition to this lamp, the light from six 250-watt lamps was thrown down from above and a row of ten 100-watt lamps was placed on the floor of the stage behind the figure to provide the general illumination. Using a Royal Polychrome plate and a stop of F 8, the exposure was in the neighborhood of three seconds. I think that with a few adjustments in the matters of lighting, stop, etc., the exposure could easily be reduced to a second or even half a second for this kind of work. All that is necessary is to have sufficient exposure to accurately reproduce the light and shade shown on the white plaster wall behind the actors. The development of the plate was carried to such a stage that the concentrated light on the wall behind the figure would hold up under the printing light until the figure itself was sufficiently exposed to develop up a good black. The paper used for printing was Wellington bromide, soft, white chamois. My reason for using a bromide paper was that while I wanted a good strong print, I was even more anxious to avoid harshness. No doubt, an equally good print could be produced on a gaslight paper, yet my preference lies with

THE TEMPTATION

bromide, provided, of course, that the negative has sufficient quality about it to stand up under the printing light.

It is a point of some importance in work of this kind to use either a well-backed plate or a film. Some of my exposures were made on backed plates and some on films. I have not been able to decide that the film possessed any advantage over the plate in so far as the avoidance of halation is concerned, atlhough they certainly gave me results every bit as good. Besides using orthochromatic film, I made some exposures on panchromatic film, but was not able to detect any marked advantage in doing so. Of course, if the exposures had been made by means of the regular lightings used in the production, then there is no doubt that the only satisfactory plate or film would be a panchromatic one. If I might digress for a moment here, I would remark that there are some panchromatic emulsions which are apparently not sufficiently sensitive to the greens and in some cases where using them for landscape work, it appears to be almost impossible, however much exposure is given, to get proper detail in certain shades of green.

THE RESURRECTION

The technical details regarding the making of the other pictures reproduced were practically identical with those already described.

To anyone attempting to undertake such a branch of photographic work, one or two suggestions may be of assistance, and without doubt the most important one is that you should not make an exposure unless you **know** what the length of that exposure should be. Always be sure to make and develop a few test exposures beforehand. You cannot afford to allow half a dozen or a dozen actors to get into costume and have the bother of perhaps a special make-up for photographic purposes, and then to fail

down because your exposure is incorrect. Again, I would suggest the use of a fast plate or film, the fastest you can get. It used to be that the fastest plates were often the poorest plates, but the fast plate of today is far superior to that of a few years ago. If you use any standard make of plate you may be assured that with proper development it will work cleanly and give you ample density. Do not spoil a good exposure by over-development. Your developer should not be too energetic; if it is, dilute it somewhat and stop developing when your high lights have just sufficient body to stand up under the printing light.

The Story-Telling Picture

By the Associate Editor

For popular interest there is nothing to compare with the story-telling picture, one with a human appeal. Most of our salon exhibitors confine themselves to landscapes, portraits and some still life, but genre subjects, the most popular of all, seems to be avoided. The fact of it being difficult is hardly a sufficient reason for its avoidance; its comparative rarety has, we think, caused this branch of art to be overlooked. What we really need are a few good and resourceful photographers to set the pace, and it would not be long before others would give the subject serious consideration.

Photography is peculiarly suited for pictures of this sort. Well-known painters have established their reputations through art of this kind, but photographers who have attempted it generally give us the husk, forgetting the poetry altogether.

The subjects found in these genre pictures are invariably simple, sometimes a familiar home scene. The important point is not so much the subject itself as how it is treated. When Millet the painter made his famous picture, The Angelus, had he stopped with the painting of two peasants we should have had the husk of it, but by introducing the spirit of devotion and enhancing it by suitable light, we are uplifted. The song was in the painter's heart; he shared it with us. We can do even this in photography, if we are not deaf to the music. No subject, then, is too commonplace if we feel and can show the poetry of it.

Another reason for producing this form of picture; there are so many uses for it and it gives pleasure. There are two ways of following this line, the one by careful composition with a subject in tune with the worker. Here the lighting is most carefully studied and non-essentials are subdued. Just a photograph is not what we want, but a picture we must have. Provided we do not lose spontaneity, and the picture is free from "posing," we stand a fair chance of success. The second way is to be on the alert

THE COMIC SECTION
Photo by P. Douglas Anderson

with a small camera. This will call for many films, but one success is worth many failures, and do not forget your light, even out of doors. For instance, you may see some urchins playing at marbles; a snapshot of such a scene, though technically good, may be worthless; but let the sunshine flick the group, glorifying some tousled head and stooping back, then you have something. Poetry has come into the work; we are grateful.

Glance at our picture entitled "The Comic Section," made by Mr. P. Douglas Anderson. Much of the charm of this work lies in the happy effect of light. It takes but little imagination to realize how this subject would suffer had the photographer been indifferent to his lighting. This is not all; the subject of background has also received attention. Notice it is out of focus. Had it been otherwise, the group of boys would not have been detached; the background would have worried the whole composition. These things all count in picture making and distinguish photographic art from mere photography. We can only repeat: it does not matter so much what you do; the all-important thing is just how you do it. Not only do we play with our light, but certain compositions will demand

of us considerable thought on how we place our shadows. Either one or the other cannot be ignored if we would save our picture from the commonplace.

Animal pictures, too, that tell a story, have a lively appeal to numberless people. Many readers may recall from countless engravings, Landseer's "The Shepherd's Chief Mourner." Here we were shown a partial view of a casket in the humble cottage, and by the side of this casket, with his head resting upon it, sat the faithful dog. This picture really did not need a title; the story was well told without it.

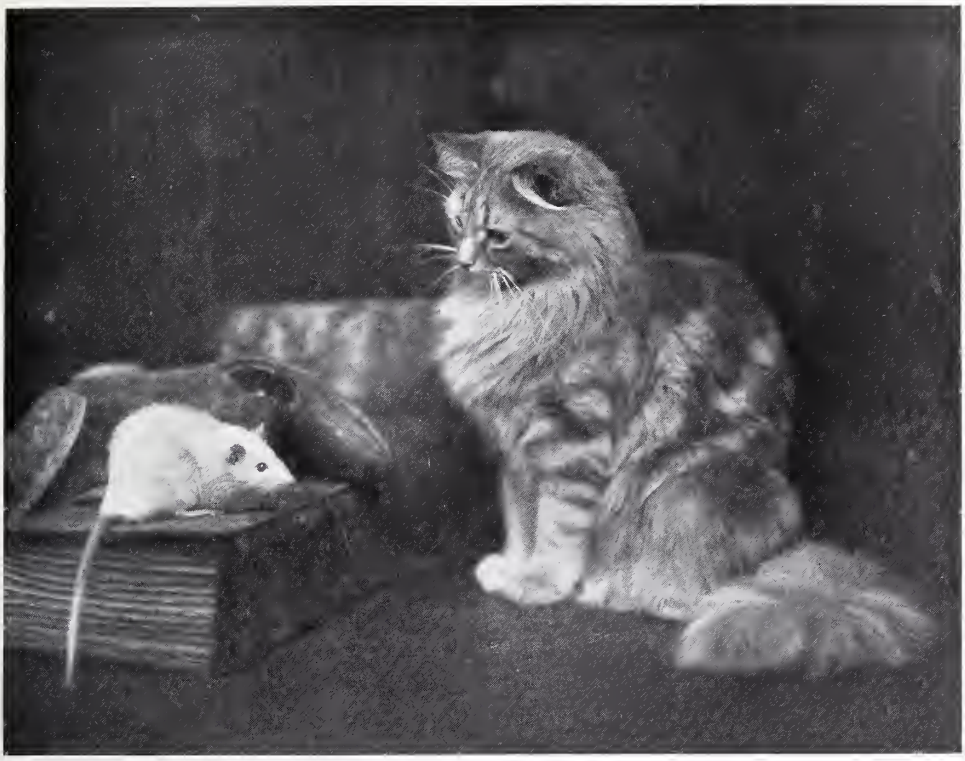
Probably the memory of this picture tempted a photographic friend to try something on his own account. He was an enthusiast, of course. Many of the writer's friends are enthusiasts—birds of a feather, you know. Well, this friend armed himself with a shovel, took a boy and a dog along and hied him to a lonely spot. There he dug a grave! This sounds dreadful; we must hurry on. After making the grave and piling the earth up "all pretty like," he drove a stake into the ground and tied the dog to it. It was now the boy's turn; he was instructed to sit behind some bushes out of sight, and presently there came from the hiding place the tune of Old Black Joe, played on a mouth organ. The dog was alone; even his master had forsaken him, and he felt if he ever had occasion to howl, now was the time. And he did.

This picture proved only a partial success. The dog did his part wonderfully. He remained close to the stake and the rope did not show. It was clear he was sad and howling. It was his master who failed; he failed in his focusing. His background, which consisted of bushes, was as sharp as the hair on the dog, and the relief in consequence was completely destroyed. A longer focus lens would have made a wonderful picture out of this idea, and the picture would have been a money-maker.

There is no need to stress the sad or mournful in our pictures. Let us have happy subjects. At least strive to win a smile from the spectator; he will think more of you for it.

Animal pictures, naturally, are difficult to do, but we can never tell when an opportunity may present itself. We print here Mr. De Gaston's picture, "What Makes You So Pale?" This should delight the children. Mr. De Gaston's forte lies in child studies. Some of you may remember the beautiful boy's head published as frontispiece in our February issue over the caption "The World and All—Before Him." We have another, "Chubby"—some may like him even better. He will appear in our April number.

The following notes will be helpful to those who may wish to give this fascinating, even exciting, branch of work a try-out. Quickness is essential, and so is patience at times. Use a long-focus lens if you have one. In the event of one not possessing such a lens, remain far enough distant from your subject that it may easily fit your film or plate. For example,



"WHAT MAKES YOU SO PALE?"
Photo by De Gaston

if your camera is a 3¼ x 4¼, try and get your picture within about a two-inch square and focus as sharp as you can. The practice has this to recommend it: As you are now using a narrow angle, you will greatly avoid distortion, and as you often have to work quickly you are less liable to have a part of the picture off the plate. If, on the other hand, we fuss to make the group fit our negative, we are almost sure to lose something of vital importance. A 2 x 2 negative, if good, will be plenty large enough to make a good 6 x 6 print by projection, and it will be found that this will meet the requirements of most publications.

Do not on any account copy some known picture. The photographer invariably suffers by so doing. He becomes ridiculous—he is ridiculous, because he advertises the other fellow instead of pushing himself.

We have seen this very thing done frequently, and to make matters worse, we once saw the original picture (Nydia, the Blind Girl of Pompei) printed alongside the photographic imitation. We hated the photographer at once. His attempt was so presumptuous and feeble that we trust he has learned to blush every time he thinks of it.

Memories or Pictures—Which?

By H. E. Morehouse

With Pictures by the Author

One day, once upon a time, the Only GIRL and her abject slave set out on one of their rambling expeditions, starting from Broadway and 145th street.

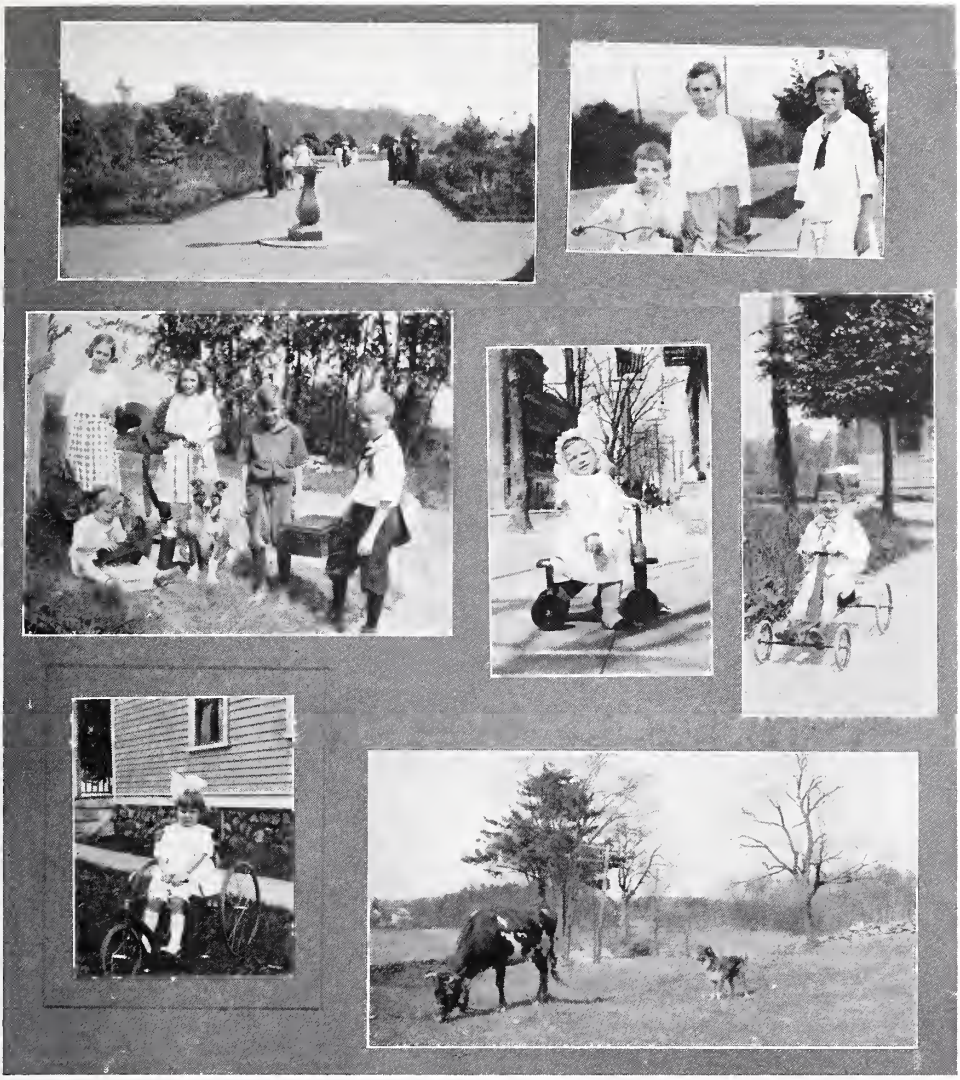
Having long since disposed of such photographic equipment as was once possessed, your soon-to-be a "Benedict" conceived the idea that a Brownie 2A would be part of the "company" and not any crowd. The corner drug-store offered the opportunity, and my three-fifty did the rest for the "box" and two 12-exp. N. C. celluloids, and we were off.

Van Cortlandt Park and the hills along the Putnam Division of the N. Y. C. R. R were our objective. The Only GIRL says you may **not** (note the emphasis on that "not" and beware!) have a copy of the first snap I took. Well, neither may you have one of the first one SHE took. The third one taken, the old-fashioned sun-dial in the garden of the Van Cortlandt Manor House, a place venerable with age and hallowed by its intimate association with Washington and Colonial days—the third one, I repeat, was not so bad, and right there after developing the film the "bug" had me all over again.

Our Brownie 2A is now in the hands of our eleven-year-old "Brownie" —my Junior namesake, and he will soon graduate from that class and wee Sally will "shoot" with the "one-eyed monster"—literally (one finder is broken). Son now wants my Seneca Chief with anastig., working f 7.5 and Ilex General Shutter, which took the other pictures except Son at three and four. He shall have it when he masters its problems, as a Graflex has me now, and if your editor is kind to "ye scribe" and publishes this it will help the boy get his Seneca.

The poem "My Camera," by John Wooster, which you printed a few months ago, seems to be a tale of our camera. Can Memory, sweet as it is, yet tempered by some measure of sorrow, tell the things of yester-year like the pictures taken by your camera? Emphatically, No! One of our albums tells the age-old story of outings and house-parties when as the latest engaged couple you travel in a land only known to them who have been there.

Several albums are needed to record the history of the cherubs who have come to bless the home of the Only GIRL and her still abject slave. We will not ponder long, but it must be recorded that the faithful eye of the camera still preserves the tiny features of one little mite who stayed only a short few weeks and then sped back to the Mansions whence she came, and with that picture is treasured the one of the spot in God's Acre



MEMORIES AND PICTURES

where she sleeps, but as it looked the day her grave was strewn with the flowers of loved ones. Is not memory sweeter for the picture?

We have the Boy the first day he ever went out into God's sunshine, held in the arms of his nurse, and the Daughter for the same historical settings, and both of them up to eleven and five respectively now. Brother had a "bike" when he was four, so Sister had a "trike" when she was four. As Irish-mails were the rage in Pittsburgh when Son was three, Sally in New York on her third birthday must have a Kiddie-Kar. The children have pictures (twenty to thirty minutes by electric light with Brownie) of every Christmas Tree we have had since Son was one year old.

Our films are carefully preserved in a safe deposit box, so that, should fire consume the prints in the albums, we still have recourse to the making of duplicates.

To all parents, especially young ones, before it is too late, the Only GIRL says to other mothers who have the BEST CHILD IN THE WORLD, "Which would you rather have, Memories or Pictures?" The elongated pronoun answers, "Both!"

A Talk on Winter Photography

By A. H. Goud,
Cumberland Mills, Maine

There seems to be two kinds of photography. Summer photography is practised by nearly everyone who owns any form of a camera, while winter photography seems to attract only the most enthusiastic of amateur photographers. By calling upon what experience I have had I shall endeavor to throw a little light on the subject, hoping that someone may be inspired to make an attempt at this fascinating branch of our very interesting hobby—photography.

Let me say at the start that a good pair of snowshoes is almost a necessity if your subjects are going to lead you from the road. I have used rubber boots several times, and found it to be very strenuous work to wade across fields where snow lies knee deep, so I gave them up in favor of snowshoes. Almost any kind of a camera can be used, although I prefer one that takes plates. On account of the various and trying conditions of lighting, I use the Standard Orthonon plates.

The exposure proposition in winter photography, according to my own observations, is no more difficult than in the summer; in fact, I find that some of the exposures I took recently were given the same exposure which the same subject would receive in summer.

I have found that sunshine is very essential to make good snow pictures. On a dull day the only subjects that can be photographed at all successfully are trees that are laden with snow, provided you can get them against a dark-colored background. When you are working with sunshine, the best effects are obtained from a side lighting, or by having the sun nearly in front of the lens. Therefore, a lens shade will come in handy, and can be cut from a mailing tube of the right diameter to fit the lens. This shade should be cut about three-quarters of an inch long, and can be carried inside the camera when it is folded up. In case the sun is so low that it shines into the lens when the shade is in place, there are many instances when you may get behind a tree, letting its shadow fall across the lens. Always carry an exposure meter with you, preferably one that will give you the result quickly, thus lessening the danger of freezing your fingers.

A TALK ON WINTER PHOTOGRAPHY

It is a peculiar fact that, in photographing snow scenes which include trees, you are pretty sure to either lose the detail in the trees or the gradations of light on the snow. The only known remedy for this is to give a full exposure, develop in a dilute solution until it can be developed out no longer, then print on a soft grade of paper.

My favorite developer for either films or plates is made up in small quantities for use in trays, from the Eastman tank formula, as given below:

Taken in Maine, December, 1922, with Premo camera, Wollensak F 6.3 lens, exposure in faint sunlight, 1-25th second at F 11, on Standard Orthonon plate, developed in Hydro-Pyro-Elon. Print made on regular Velvet Velox.

Water	32 oz.
Sodium Sulphite	1¼ oz.
Potassium Metabisulphite or Sodium Bisulphite	15 gr.
Elon	10 gr.
Hydrochinon	40 gr.
Sodium Carbonate	300 gr.
Pyro	100 gr.
Potassium Bromide	6 gr.

This is a full-strength solution, and needs dilution only when developing double-coated plates, although better results may be had by diluting slightly for any brand of films or plates. The solution will keep well for more than a month if it is kept in eight-ounce bottles, filled to the top, and the cork inserted so as to leave no air in the bottle.

When developing snow scenes, they usually come quickly, similar to a summer scene that has been over-exposed, and there is a great tendency to remove them from the developer too soon. A very simple test to determine if development is complete is to look at the reverse side of the film or plate. When the detail begins to show through clearly on this side, the development is complete. A little experience in this method will remove all the uncertainty from your developing.

The choice of printing paper is quite important, and is sometimes difficult to make. You may have a negative that looks like average density, yet when you make the print on average paper, or medium grade, the snow looks muddy in color, and you will find that the contrast grade is just the thing. This only goes to show that you cannot look at a negative as a whole, and decide whether it is average density or not—you must scrutinize each part of the negative carefully, decide which part you want to bring out the detail and gradation from, and then select the grade of paper best suited to that part.

Moral: Hereafter, when we feel the urge of the old-time camera enthusiasm coming in mid-winter, let us not hitch our chair up to the radiator, but let us dig out our camera and snowshoes, and strike out to secure scenes of Nature in her most beautiful array.

WINTER IS OVER

Photography and Fretwork

By Edgar Felloes

Many boys, and doubtless some girls, have devoted spare time to fret-cutting. For this work, perhaps, they have availed themselves of the stock patterns purchased from the dealers. Would it not be more interesting if we made our own patterns and did the work from first to last ourselves? In these days when the world is full of amateur photographers, I should not be a bit surprised if there was a camera in your own home, so it will not be necessary to consider that part of the outfit. Also, some of our many readers may already own a fret-saw; perhaps it has been hidden in the attic a long time. It costs very little, however, to buy one of the hand type, or if one can secure a small foot-powered machine, so much the better, as it will leave both hands free to manipulate the work. But this is not absolutely necessary; the little hand frame will do the work very well.

DECORATIVE TREATMENT IS DESIRABLE

You must understand that to get our original patterns we have to make photographic silhouettes; the work is interesting and not really difficult. The pictures used to illustrate this article were cut in chestnut wood about a quarter of an inch thick, and it was later stained a very dark brown color, which adds to its appearance. Chestnut, cut especially for this purpose, may be had from those hardware stores that cater to this trade; it is a very pleasant wood to work upon and not likely to split.

We will now consider the making of a silhouette. For our first attempt, let us undertake something simple—a spray of leaves, for instance. First, we shall need the four sides of a small packing case; by this I mean a case with the top and bottom removed. A convenient size would be about two feet long by one

foot wide and one and a half feet deep. Over one opening of this box tack a piece of white sheeting tightly. Now we need a spray of ivy, Virginia creeper, or anything of that sort. Tack this on the outside of the box in front of the sheeting and touching it. Place the box on end and allow the spray to hang down gracefully and naturally. Inside the box you should place an electric light or use any other suitable illumination, and now darken the room. The light in our box will now show a good silhouette, and that is what we must photograph. You will notice how this kind of photography lends itself to work in the evenings, as all the light we need for the actual exposure is supplied by the illuminant in the box. It will only take a moment to throw a newspaper over the back of the box to confine most of the light straying from that quarter, as it is better not to have it srike the lens.

The next thing to do is to set up the tripod with your camera opposite the spray of leaves, and if your camera has a focusing screen, focus the leaves as sharp as you can. In the event of your camera not having a ground glass, set the pointer on your camera to the smallest number of feet indicated on your focusing scale—let us say that is five feet. We should then measure five feet from the camera to the leaves. Do not guess this but measure carefully. Where one has a portrait attachment to fit over the lens, use that according to directions; it will make our picture larger; this will be found an advantage. All that now remains is to make the exposure. I cannot direct you with regard to this, not knowing the strength of light used, but for the first experiment we might try the following: Make the exposure with stop F.16, and give time one second; then expose again on a fresh film, giving two seconds exposure, but with the same stop; then take your two exposures and have a trade finisher develop them for you. He will tell you which is the better negative, and you will be in a position to time for yourself with certainty in the future.

We will suppose for your second attempt you wish to make a portrait of one of the family. Here are two ways of doing so. The simplest, perhaps, is by daylight. Choose a bright day. Hang a white sheet before an open door, smoothly. Now sit your subject before the sheet within the room with the face turned in a perfect profile. Having focused the model, draw down the shades to darken the room and make the exposure. If you use stop F 16, you will probably find an exposure of half a second sufficient. The second way to accomplish the same thing is by working at night.

This time you must hang the sheet in a doorway between two rooms, and you will need someone to help with the exposure. At the stock house you should purchase a packet of Eastman's flash sheets and use them according to directions. Sit your model before the sheet, and while you operate your camera on the same side as the model, signal to your assistant to light the flash sheet on the other side of the screen and this will give you the desired result.

The next stage of the game—I think we can call it that—is to take our negatives to the finisher and have him make the bromide enlargement

Silhouettes of this character may be made in the evening, out of doors, by pointing the lens at the sun. A quick exposure will arrest action and secure the desired effect. This decorative effect is very pleasing.

necessary. Be sure and tell him the enlargement must be on thin paper, and, of course, it must not be mounted. The reason the enlargements are necessary is because of the small size of the camera; it would be very difficult to cut frets to such a diminutive scale. Where one has the outfit and understands the work he would naturally make his own enlargements.

With regard to portraits, it would be better at first to confine oneself to bust pictures, and have the head enlarged to the size of a fifty-cent piece, or even larger; this size will enable the worker to cut around the features with little difficulty.

Having secured the enlargement, trim off superfluous margin, and with a stiff paste attach the picture to a piece of the wood you intend to cut. Paste every part of your design down smoothly and set it aside to dry. When dry, draw a panel around your picture to give it a finish, and then proceed to cut out your fret according to your experience or the directions you will get when purchasing an outfit. Remove the paper by damping it when the work is done.

There are many uses for fret-cut pictures in a decorative way. They may be made to ornament the tops of glove and other small boxes by using pleated silk or wood of another shade as a background.

Deer in Mid-Winter

By W. Wynne Bolton, B. A.
So. Easton, Mass.

One day after an especially heavy fall of snow, and the trees were heavy laden, I started out to get a few snow scenes. In a mass of pines, with a wagon road running through them, I set up my camera. After selecting what I thought was a pretty bit of the snow scene, showing several trees heavily laden with snow, I reached for my bulb. As I did so, two deer, a doe and a fawn, leaped lightly into the foreground about thirty feet away. The second that they landed I snapped them—they were gone, not stopping to look behind them.

You can see from the picture that the doe saw me, and that the fawn heard something. You can well imagine my joy when upon development of this plate I found a splendid picture of the two deer, and the pose was as good as one could wish, for the position was natural.

AN UNUSUAL SNAPSHOT
(Copyrighted by W. Wynne Bolton)

I sold $35 of photos in black and white and colored from this negative. I have the picture copyright, but will be glad to give you permission to use it with article.

I have an oil of this photo that has been on exhibition in Brockton, Mass. It is in a deep gold frame, and 10 x 14 inches size of canvas. It would be a dandy for a den, or, in fact, dining room or living room. It has been considered a fine piece of work by a number of artists that saw it while on exhibition.

The camera has become a great assistance to the painter. It frequently is what the sketch-book used to be.

THE CHOIR-BOY

Design in Background Effects

By Fred Telfer,
Wiarton, Ont., Canada

For some years I have been dissatisfied with the "print in" designs used as backgrounds for Confirmation and Choir-Boy pictures, and decided to make some of my own.

The architecture of a fine Gothic window being very beautiful in itself, I wondered if it would be possible for me to make a print in background of an elaborate design that would be absolutely correct in every way.

I borrowed a fine book of architectural designs, and decided to reproduce a stone window there illustrated. I photographed this and made a contrasting negative of it, and from this an Azo hard X. E. print, which gave the lines very sharp and of outstanding darkness. Next I cut away the part of the window I wished to use, and pasted it on the upper right-hand corner of a smooth piece of black paper, size 8 x 10 inches. When this was dry and made flat I proceeded to paint the white spaces between the mullions with an opaque mixture to match the black paper. Then I photographed the whole, being careful not to over-expose, keeping the main part of the negative as clear and transparent as possible while I developed the design to a suitable strength.

At the retouching desk, I outlined the architecture still stronger. In printing, the diffusion can be regulated by thickness of glasses between the background and the portrait negative. This choir-boy print shows a portion of a window in St. Mary's Church, Nottingham, England, a faultless outline of English perpendicular Gothic.

Note.—The print from which this cut was made was toned a sepia color, and the architectural background, showing in a yellowish shade, did not reproduce well. A black and white print would have given better results.

Our Frontispiece

The frontispiece for this month, the work of P. Douglas Anderson, is of considerable interest. It shows how an artist photographer is able to handle a subject made up principally of perpendicular lines, and by availing himself of the light and a suitable hour of the day, to make use of cast shadows to add to his composition by breaking up this perpendicular monotony.

In the middle distance we note and appreciate the diagonal cast shadow; it is not black but transparent, and has an atmospheric value. The foreground, too, has an invaluable cast shadow; note how this gives a base which supports the buildings above it. Furthermore, this shadow carries the color of the dark building on the right well across the picture plane. Were it not for this, our composition would be divided in half, a dark and a light half, and this would give the work a most undesirable mechanical look.

To the thousands of photographers who fancy all they need do is to get before a subject and shoot, we commend a moment's study of this picture. Nothing has been done to it by way of faking; it is a true transcript of nature, a true photograph in the best sense, and yet it is as different from the average view as chalk is from cheese. We ask the novice to notice that though this print is a salon picture it is far from being a fuzzygraph.—E. F.

II. Bromoil and Bromoil Transfer

By Chris J. Symes

"British Journal of Photography"

To heighten local lights a small, soft, pointed rubber may be used or a small clean brush will remove the ink if lightly hopped or bounced on the print. Hairs from the brush, bits of grit, etc., on the print should not be moved until the ink is dry, which will be in about two or three days. They may then be rubbed off or lifted with a sharp knife. High-lights may then be cleaned up with a soft rubber and spots removed. It is safer and easier to leave anything in the nature of retouching till the print is thoroughly dry.

The beginner should, however, aim first of all at producing an exact replica of the bromide print, for until he can do this he is hardly in a position to use control—he is controlled by the process, and although he may fluke an effective result, he will never know how he produced it nor will he be able to repeat.

It should be realized that this process depends upon two very unstable factors—gelatine and a chromic salt. My knowledge of chemistry is elementary, but I am informed that gelatine is still a subject for research, and until its properties are definitely established the process must remain uncertain. I can, therefore, only mention some of the difficulties I have met and overcome, and where I think I have been able to trace a cause, it is quite possible that chemists may point to other things which may give the same result or dispute my conclusions in entirety. As far as actual practice is concerned, however, I may say that I have proved all my remedies to my own satisfaction, and where I assume a cause, whilst it may be open to argument, the remedy I put forward has been effective, although it may act in a different manner to that which I imagine.

It should particularly be mentioned that in tracing faults or experimenting only one alteration should be made at a time, for it is obvious that if two things are tried it is impossible to say which is responsible for the difference.

The first difficulty that is usually met with is a refusal of the ink to take. Over-soaking, soaking-in and the use of solutions at too high a temperature, too large a proportion of bichromate in the bleacher, too hard an ink, moisture on the surface of the print, too lengthy bleaching, insufficient bleaching, and the omission to swab the print before inking will all cause this condition, and to deal with each in order: Over-soaking and soaking at too high a temperature (both amount to the same thing) are indicated by an excessive relief, occasionally by blisters and sometimes, but very seldom, by the gelatine in the high-lights, reticulating or coming off in little bits. Except in the latter case, there are two remedies—one is to dry

and re-soak either at a lower temperature for the same time, or at the same temperature for a shorter time. The second is to let down or dilute the ink. The former is preferable, as there is less risk of getting the print oversoaked.

If the ink takes a little but will not give sufficient depth the ink is too hard and should be let down, little by little, till it will just take sufficiently. If there is too much bichromate in the bleacher, the print acts in much the same way as if over-soaked, but with these differences. If the ink be thinned so that it will take there will be no gradation in the shadows or high-lights, the ink will not stay on the print with repeated brushwork, and where it does it will be grainy in texture and poor in color. There is no remedy. A similar state of things, though not so bad, is produced by leaving the print in the bleacher too long, but in most cases longer soaking will do much towards giving a passable print.

Too little bichromate is shown by a general reluctance to ink; if it takes at all it is patchy and easily removed, and there is no gradation anywhere except perhaps in the lighter portions of the print and it may not show there. A print in this condition is hopeless, though if it is not very much at fault thinner ink may produce a result.

If one forgets to swab the print it may be cleaned with petrol on cotton wool, dried, and re-soaked, but wherever petrol is used on a print, care should be taken to see that it has all evaporated before wetting the print again or a very muddy print will result.

It also happens that, instead of the ink refusing to take, it takes all over—on shadows and high-lights alike. This is most likely due to insufficient soaking or soaking at too low a temperature, but may be due to a too soft ink, too little time or too much in the bleaching solution, and to the use of stale paper.

If it is due to incomplete soaking or the temperature is too low—indicated by a lack of relief—clean with petrol and re-soak as above at a higher temperature for the same time or a longer time at the same temperature.

It is not very often that a print that has been too long in the bleacher takes ink indiscriminately, but if it does occur it may be deduced from the fact that while the whole print is too dark in tone, the quality is good except in the high-lights, where the color of the ink is poor, and if a black ink has been used, the lights will be brownish instead of grey. The lights, too, will take ink more readily than the shadows, giving what is known as partial reversal. This may be overcome by continued inking. Reversal itself is dealt with further on. There is no real remedy, but a longer soaking may give a lighter print.

Where the print is under-bleached, it usually takes the ink lightly, without regard to the image except in the lighter parts, and there it may not take at all, and is easily removed by continued dabbing as beforementioned.

(Continued on Page 126)

UPPER YOSEMITE FALLS
By H. S. Lawton

The above picture is interesting from the fact that it is the fragment of a view taken on a 5 x 7 negative. This portion of the picture measures about 2 inches square, and the photographer projected an 8 x 10 print from it. From this print our engraving was made.

This view was made from the floor of the valley one mile distant, with a 2B Tessar, 8¼-inch focus. A K3 filter was used, and the exposure time was half a second with stop F. 16 at 10 a. m., on Commercial Ortho film.

We here have an excellent example of what may be done by enlarging a desirable portion of our negative. Beginners are prone to approach their object too closely with the intent of securing a larger image. We have constantly warned readers against this practice; it is sure to lead to distortion and frequently is a bid for an under-timed negative. By keeping at a distance from our object, we have more light between ourselves and that object; this insures better exposure.—E. F.

(Continued from Page 124

Too soft an ink is shown by the image being too dark all over with dirty lights and clogged-up shadows. The ink is difficult to remove by brushwork, and the whole thing has a muddy appearance. The print may be cleaned with petrol and resoaked, a harder ink being used.

Stale paper sometimes both refuses to take or takes all over; in either case nothing can be done.

Reversal or partial reversal is a curious phenomenon that is sometimes met with, and no one appears to know how it arises. It can be cured, generally, by a thorough cleaning with petrol, drying, and resoaking, and sometimes persistent inking will gradually remove it.

I have found definitely that it is due (1) to a stale bichromate solution being used, or (2) to the bromide prints not being thoroughly washed, and to (3) hypo and developer contamination, and also (4) to too great a proportion of potassium bichromate.

There may be other things which may cause reversal, but I have not been able to establish them definitely. Some fellow-workers have mentiond that they suspect working in a warm room during inking, but I have never been able to prove this, and think it more probable that one of the causes above-mentioned is responsible.

It is obvious from the foregoing that perfect cleanliness in working is essential, and the faults I have given indicate of themselves what precautions to take to do away with the nuisance of reversal.

A Bromoil sometimes works up well, but the image is grainy and composed of minute dots that will not coalesce. This is generally due to a dirty brush or one with too much ink on it. The ink may be unsuitable, but as long as it is of the makes above mentioned it is very unlikely indeed.

Patches which ink up irregularly are sometimes noticed, and these may be due to several causes. If they are circular or semi-circular in shape, they are most likely due to air bubbles in the first fixing, during bleaching or soaking. There is no remedy except retouching the finished print when dry, so care should be taken to use plenty of the various solutions and to see that the prints are always kept moving and under the surface.

If they are irregular in shape and lighter than their surroundings, they may be caused by the print not being covered in an even sweep in developing or bleaching; if they are darker than the rest of the print, they may be the result of soaking too many prints at a time, of sticking together in one or other of the baths, or possibly the victims of such a silly practice as pouring hot water into a dish containing prints in order to raise the temperature. In this case some of the hot water is bound to reach the prints without being cooled by the water already contained, and markings are obviously inevitable.

Temperature should always be adjusted before the prints are put in, and the dish well rocked before and after insertion. Marks may also be

(Continued on Page 128)

COMMERCIAL PHOTOGRAPHERS' ASSOCIATION
Los Angeles, California, January 19th, 1923

The Commercial Photographers' Association of Southern California, taken at one of their regular meetings, with Mr. Ralph Young, of Lothers & Young, San Francisco, as the guest of honor. The membership represents over thirty commercial photographic concerns in Los Angeles. Photo shows Eugene Swarzwald, Keystone Photo Service, President; M. L. Bailey, Bailey Studios, Vice-President; P. H. Meriman, Meriman Photo Art Co., Secretary; A. Putnam, Putnam Studios, Treasurer; Dan P. Watts, Watts Studios, second Vice-President. The others are: G. A. Fowler, Wm. Graham, W. A. Hughes, E. T. Merchant, J. H. Mott, P. Gillette, N. Moss, M. F. Weaver, A. R. Hromatka, Carl W. Swearingen, W. L. Cross, B. A. Bone, Stanley M. Langdon, Joseph Shipman, Geo. F. Clifton, T. C. Thompson, Geo. F. Adair, T. J. Galligan, J. C. Milligan, R. M. Stagg, F. H. Skinner, R. W. Huddleston, T. H. Brown, W. H. White, H. R. Davis, A. L. Decker, C. Watts, B. S. Ansley, Edward S. Curtis.

(Continued from Page 126)

caused by insufficient bleaching, incomplete first fixing, not enough soaking or washing. The symptoms and remedies have been mentioned above.

Very occasionally a print will refuse to bleach, and the most likely cause is the presence of hypo in the emulsion, or the use of acid hypo in the first fixing, or the paper may be utterly unsuitable. The bleacher may be exhausted, and in the latter case only is there any hope of making a decent print. It should be removed from the dish and placed in running water till the yellow stain has gone, and should then be placed in fresh bleacher, proceeding afterwards as usual.

Other irregular markings are due to such things as touching or rubbing the surface of the print with the fingers during any of the operations, and abrasions due to improper handling, such as pulling out of a dish by one corner or grazing them on the edge of the dish in removing from dishes or tanks.

This process is a charming and elusive one; it is difficult, but the results, even if uncertain, are of such a quality that no other process can equal. It is not a process for the novice, and until a worker is able to turn out bromide prints of quality with absolute certainty, it is no use thinking of Bromoil, for whilst it requires a considerable amount of technique to produce a good bromide, it is nothing to that that is necessary to make a good Bromoil. Similarly, Bromoil must be mastered before proceeding to transfer.

Transfer is a process that is based on Bromoil. Up to the point of inking the procedure is similar, but thereafter there are differences.

Both bromide and Bromoil may be stronger in contrast as the print eventually produced is softer than the Bromoil.

In quality the result resembles an etching, which is not surprising when one considers that the paper and inks employed are identical, and, in addition, it has the advantage over etchings in the rendering of gradation and in the faithful depiction of half-tones, usually lacking even in the best of etchings.

Bromide papers suitable are:—

Kodak "Velvet."
Barnet "Smooth Ordinary."
Barnet "Semi-Matt Card."
Kodak "Royal."

The time of soaking and the temperature have been given above in the Bromoil section, and are calculated so as to bring the print to such a condition that it will take the ordinary stiff ink used without dilution.

It is important that it should do this, as if the ink is diluted it is reluctant to transfer. The fact that all the ink put on the print has to come off again must be kept in mind from the beginning. Inking should be as light and rapid as possible. A 15 x 12 print should not take much more than 30 minutes to ink, including faking.

Now, assuming that the print is ready on the glass slab, take a very small amount of pigment on the brush, much less than for Bromoil, and lightly dab it all over in order to see where the lights and shadows are. Ink up the lights first, then the half-tones, and lastly the shadows. The reason for proceeding in this order is that the darks are most reluctant to transfer while the lights and half-tones do so easily. The longer the darks are left before transferring the more difficult it is to transfer them.

Do not work the print to smooth down the ink more than is barely necessary, and leave all faking to the end.

If medium is necessary to thin the ink in order to darken obtrusive lights, it may be sparingly used now. It is advisable that the effect desired should be memorized beforehand and kept in view all the time, so that no time is wasted thinking what to do and how to do it at the end.

Inking being complete, the Bromoil is ready for transfer. My press is an ordinary kitchen mangle—it serves as well as an etching press or the special machines made for the purpose.

Any paper made for etching is usually suitable as long as it is tough enough to hold together when the Bromoil is pulled away from it. It should be fairly thick and absorb water easily, and should not have much, if any, size in its composition. Hand-made papers are usually best.

The transfer paper requires to be in a damp, but not wet, condition when the operation of transfer takes place. At some time previous to inking the Bromoil—an hour is sufficient—take such a number of sheets of transfer paper as are likely to be wanted and soak them for not less than five minutes in water; take them out one by one, allow them to drain a little, and place each between sheets of blotting paper, i.e., put a sheet of blotting on a board, then a sheet of transfer paper, then another piece of blotting, another transfer paper, and so on. In half an hour they will be ready for use, and will remain so for some hours unless the room is unduly warm and dry.

A carrier to take the print and transfer paper should be made ready beforehand. I use a piece of 3-ply wood rather larger than the largest transfer paper used. On this I place one or two pieces of smooth card (simply to make up the thickness and increase the pressure), then the Bromoil, and on top the transfer paper, and over that a piece of printers' blanket and a thin card. The whole is passed through the mangle and afterwards separated.

In detail, after inking is finished, the Bromoil is put on top of the second card of the carrier, is masked with strips of thin paper to give a straight and clean edge, the transfer paper is placed in position on top, over this the piece of printers' blanket, and then a thin piece of card, taking care that everything is quite flat or creases will result. The latter card is only to protect the print from any roughness in the roller.

Now screw up the mangle as far as it will go—it is practically impossible to get too much pressure—and pass the whole sandwich through and

back. Take off the top card and blanket and turn the Bromoil print and transfer over—they will be sticking together—and mark the corners in order to get correct register in case the transfer wants more depth anywhere; lift the Bromoil print by one corner and carefully and slowly peel it from the transfer paper, watching the transfer and Bromoil to see that all the ink has come off the Bromoil. If a small patch is seen to be remaining on the Bromoil, it may be replaced—taking care that it remains in register, the blanket and card put on top, and the whole put through the mangle again. Occasionally it may be necessary to make a pad of folded newspaper to increase the pressure locally where the ink has failed to transfer.

Sometimes it is sufficient to turn the print and paper half-way round and put through again.

Having parted the Bromoil and transfer, the latter should be examined to see if it is strong enough. It is far better to get the right strength with one inking, if possible, but if there is not enough depth in the transfer, the Bromoil may be resoaked in cold water, say for 10 to 20 minutes, and reinked only in those places that require more strength. Put the print in register on the transfer and put through the mangle again. Repeat if necessary, but don't overdo it, as the transfer paper will be drying all the time and the gelatine of the Bromoil will probably get tacky, in which condition it will pull off the surface of the transfer paper.

If another transfer is required, the Bromoil may be cleaned with petrol, dried ,and resoaked as before mentioned, reinked and retransferred.

This may be repeated till the surface of the Bromoil gives out; it is possible to get as many as six or seven transfers from the one bromide print, but the quality deteriorates rapidly after the second. Retouching may be done to almost any extent when the transfer is dry. Carbon pencils, Bromoil ink diluted with paraffin, water colors, chalks, india-rubber, and a sharp knife may be used as the skill and fancy of the operator directs.

Care is essential throughout, but both these processes are so absorbing that once success has been achieved it is most rare that any worker deserts them for other processes, and if this article is the means of helping any fellow-pictorialist, it will have served its purpose and fulfilled the intention of the writer.

(Concluded)

STICK TO YOUR JOB

By MINNIE RICHARD SMITH

Diamonds are only chunks of coal, that stuck to their job, you see;
If they'd petered out as most of us do, where would the diamonds be?
It isn't the fact of making a start; it's the sticking that counts, I'll say.
It's the fellow that knows not the meaning of fail, but hammers and hammers away.
Whenever you think you have come to the end, and you're beaten as bad as can be,
Remember that diamonds are chunks of coal that stuck to their job, you see.

In this photograph, from an advertisement of the Nathan D. Dodge Shoe Company, most of the life lies outside the picture—but most of the action is inside. This means that attention is centered on the products advertised, which are given human interest by what is suggested rather than shown

How Much Should the Advertising Photograph Show?

By Wilbur Perry

By Courtesy of "Printer's Ink Monthly," New York

When a picture of your product by itself is shown in your advertising you are apt to feel a sense of disappointment. This is due largely to the fact that there is no personality present. The product stands alone, unsupported by certain factors that could give it life.

With the growth of photography as a medium of showing products with absolute accuracy, there has come an interesting development, closely allied to the desire for accuracy. Advertisers found that while a photograph did show the product as it actually was it gave no more life than other methods. Gradually they tried experiments that would tend to develop interest in pictures that otherwise would be uninteresting to the prospect.

No one needs to see the rest of the woman to realize that this Napier mesh bag is a desirable possession of beauty

Figures were introduced, situations were dramatized until they culminated in such series as those of the Grinnell Company, Inc., where the story of the need of sprinkler protection is told in a number of photographs of great dramatic interest. But even this did not greatly help the advertiser who was selling a laundry machine or a mesh bag.

He had the choice of showing his product alone, without any human interest; of showing it in a photograph that told a story, thus turning the interest from the product to the story; or of finding some other method which would have the advantage of both of the other plans and perhaps none of their disadvantages.

The solution was comparatively simple, and a number of exceedingly effective advertising paragraphs have been the result. The product is given a human interest and yet human interest is not master.

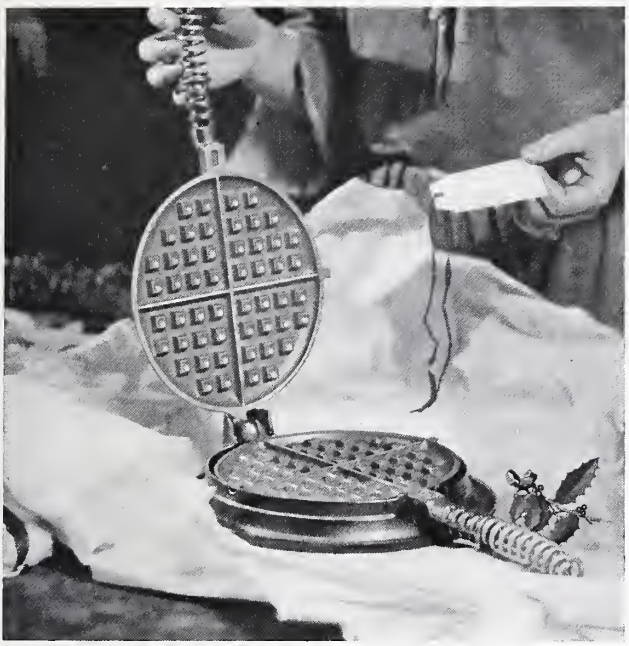
The advertisers of shoes and hosiery were up against the worst situation. If they showed their products alone without any accessories little interest could be aroused. Buyers of shoes and hosiery are interested in shoes and hosiery as they appear when worn, not as thrown out on the counter in a retail store.

On the other hand, to stage a picture that told a story by showing several men or women in some dramatic situation would draw attention away from the product. There is always a great deal of interest in human faces and the reaction of the prospect is liable to be a mental discussion of the beauty or the interest of the people in the picture and of their story rather than of the product.

Some advertisers took care of this by having the actors in the picture display the shoes or the hosiery they were wearing with a great amount of evident satisfaction. But the prospect was prone to feel that refined people do not go about displaying the merits of their hosiery and shoes. This kind of picture has been done effectively, but it requires a great deal of skill.

Human interest focused on the product is possible and is being procured advantageously in a number of advertisements in current magazines and newspapers. In a study of how it is being done any advertiser can find many workable suggestions for application to his own product.

A Griswold Waffle Iron is shown just as it has been unwrapped on Christmas morning. It lies in the tissue wrapping paper and a sprig of holly is beside the handle. Holding the other handle is a woman's hand. In her other hand she has a Christmas card.



That a Griswold Waffle Iron is an excellent Christmas gift is told in a picture from which much of the human element has been removed. And yet human interest plays a big part without distracting attention from the product

The hands are the only parts of the woman that are noticeable to the reader, the rest of her body merging into the background. Yet her presence is felt and the whole picture tells a story. You cannot see her face, but you know the expression that it carries as she looks with pleasure on her Christmas gift.

Notice how skilfully this picture has done its work. The entire attention is centered on the waffle iron and yet the iron has about it a great deal of human interest. It is a part of a story—but it is the main part, not subordinating to the story, but dominating it. Without the presence of the woman it would be merely a Christmas present. With her presence it is interesting and desirable.

A woman's gloved hand, holding a Napier mesh bag, is shown in a recent advertisement. The only part of the arm that is noticeable is cased in a cuff of heavy fur that merges easily into a background of a black velvet coat. The bag is shown against the fur cuff and stands out with remarkable clearness.

Here the advertiser builds an atmosphere of richness with a fur cuff, a white glove, and the suggestion of velvet. This atmosphere is purely accessory, and its sole purpose is to emphasize the mesh bag.

Alone, the bag would have been just a bag with no individuality. There would have been no suggestion of value or of the class of woman who uses it. With a few simple strokes the advertiser has given the bag a back-

ground of luxury and has suggested its desirability. All this is done so that the entire attention is focused on the product.

A photograph from "Fashions of the Hour," published by Marshall Field & Company. It shows how an effective advertisement for shoes can be built by the elimination of detail and the concentration of attention on the product

"Fashions of the Hour" is a magazine issued by Marshall Field & Company to reflect current fashions as exemplified in the merchandise in the Field store. It always has in it a number of effective photographs that apply the principle of building up interest around a product without sacrificing the product's individuality.

In a recent issue a page was devoted to shoes. In no case was the shoe shown on an entire human figure. Always the figure was shown only partly, so that the entire attention could be centered on the shoe.

In one picture two women are standing beside a stone balustrade talking, yet their figures are cropped just above the knees. The feet are shown in natural attitudes. The photograph has all the human interest necessary; it tells a story—the story of richness and beauty through suggestion.

The Nathan D. Dodge Shoe Company in a recent advertisement has done the same thing quite as effectively. The scene is a dressing-room where a maid is showing a woman several pairs of shoes. In her hand the maid holds one shoe, and there is another pair on the woman's feet. Scattered about are two more pairs of shoes of different styles. The woman is holding her skirt daintily away from the ankles so that she can admire the shoes that she is wearing and also give her attention to the shoe that is being displayed by the maid.

In this picture the woman is cropped at the shoulders, while the maid is present only through the medium of her hands and a flash of her white apron. In the background the legs of the dressing table show dimly. Here with a very few properties the company has built up a story of refinement and beauty.

In each one of the photographs shown, devices have been used that obviate any feeling of incompleteness. The Napier mesh bag overcomes this by having the arm merge into a shadowy background.

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The Passing of Carl Paul Goerz

Carl Paul Goerz, founder and until the time of his death head of the Optische Anstalt C. P. Goerz A. G., of Berlin, died on January 4th, 1923. Thus the German optical industry lost one of its most imposing personalities. Mr. Goerz started in business in 1886 in a single room. From this tiny beginning the Goerz factories have grown to enormous size, and now cover several acres in Berlin-Friedenau and Berlin-Zehlendorf, with branch factories in Cassel, Leipzig, and several other places. At the present time there are over three thousand employees in these factories, making practically everything required in the photographic and scientific field.

The principal products are: Photographic cameras and lenses and the optical glass from which such lenses are made; motion picture film and other roll- and pack-films; dryplates; prism-binoculars and telescopes; scientific instruments; motion picture cameras, projectors and mirror-lamps; automobile lamps from the small motor-cycle lamp to the largest searchlights for ships, harbors and lighthouses.

Mr. C. P. Goerz was 69 years old, and remained to the last the active head of these huge enterprises, highly respected by all who became associated or in business contact with him. He leaves a widow and three children, two sons being actively engaged in the management of the business.

Silhouettes—A Suggestion

After reading Mr. Nelson's instructive article, in which he describes the silhouettes of "The Little Theater of the Hills," we are reminded of the home silhouettes of fifty years ago which gave so much pleasure to us children. In those days the sliding doors between two rooms were pushed aside, and the space was occupied by a white sheet drawn taught, and thus at Christmas time every home could have its own "Little Theatre." On one side of this screen were assembled the actors and oil lamps—there were no electric lights in those days. On the screen's other side sat the aunties and uncles and a host of pop-eyed youngsters from almost everywhere, for it was Christmas.

A grand stock piece was Jack the Giant Killer. The head of the house, who was stage manager, always took the part of the giant, and the "freshest" youngster in the neighborhood was elected to be Jack; by right, he had to be fresh to kill such a big giant. And the giant himself, in the

supreme tussle, had always to remember if one of the oil lamps was upset he might lose his happy home.

There never were such plays as these silhouette pictures supplied. In the fight with the giant we could hear the slash of steel, and how we shouted when the giant was laid low and Jack wiped his dripping blade on the tail of his blouse. "Them was great days."

Can we not combine the silhouettes "of yesterday" and of today, and make them adaptable to home needs with a minimum of cost? We believe we can. Here is our suggestion.

Take your camera on suitable days and make cloud negatives for backgrounds; if trees are sometimes included with these clouds, so much the better. It is the easiest thing in the world to undertime trees when making these negatives, and that is what we need, for these trees are to show in silhouette on the finished slide. The slides may be colored and beautiful effects secured.

The idea we have in mind is to place our lantern in the inner room, let it serve the purpose of the old oil lamps we have mentioned, and then to project the picture on to the screen. The screen itself should be of white sheeting, but not of too heavy a texture, so that the picture will be projected through it. The performers are then to take up their positions close to the screen and do their part; the light from the lantern will be sufficient to cast their well-defined shadows. The silhouetted trees showing in the projected slides will not appear so dense on the screen as the silhouetted figures. This is a great advantage, and should be made the most of.—E. F.

Monthly Meeting and Dinner of the

Photographers' Association of California

Held at the Hotel Bellevue, Monday, February 12th, 1923

At the conclusion of the dinner, Mr. F. A. Webster, President of the Association, in the chair, called upon Mr. Gabriel Moulin for a brief review of the exhibit of pictures on display in the Palm Room of the hotel, which had been obtained from the Commercial Photographers' Association.

Mr. Moulin very carefully and appreciatively discussed the merits of the various pictures, especially referring to the pictorial merit of a large number of what were supposed to be merely "commercial" photographs, and concluded by saying:

"Just as a comment on what our little organization has done for us in this exhibit, I would say that it has given us enough food for much thought, and it certainly has repaid us for the effort in having it brought out here and displayed here. I am glad that there is a large meeting here this evening, and that there is such a fine prospect of the two associations working together so heartily." (Applause.)

President Webster thanked Mr. Moulin for his remarks, and also Mr. Morton for his good work in connection with the exhibit.

After a short recess to look through the exhibit again after Mr. Moulin's comments, the regular business of the Association was taken up, including roll-call, reading of minutes by the Secretary, Mr.

Felloes, as also correspondence received and reports by chairmen of committees. The President appointed a Committee on Prices.

The President: We had a Committee on Ethics, but Dr. Neymann, the chairman, has passed away, I am sorry to say. Mr. Ralph Young was appointed a special committee to visit Los Angeles. He has been there and I believe has a report to make, and when he has done that I would like him to tell us why he is spending so much time and active interest in this Photographic Association; in fact, two-thirds of his time in our business and only one-third in his own business.

Mr. Young gave a very interesting and thorough report on conditions in Los Angeles, speaking very favorably on the attitude of Los Angeles photographers toward the Association. In closing, Mr. Young replied to the President as follows:

"I have not been devoting quite so much time to Association work as Mr. Webster has intimated, but I am devoting all the time that I possibly can to it; but I can assure you that it is for a very selfish reason; it is because I know how it is going to help me and my firm—which is I—and I know that I have proven this very practically during the past three years through our smaller Commercial Association, and this bigger Association is going to do a whole lot more, and I am going to do some of it, and I hope you will all do the same." (Applause.)

The President: The Board of Directors has decided that we form a collection of photographs, not more than four from each individual member of the Association, either portraits or commercial or whatever line you are in, and make that the nucleus for an exhibit to be shown here one month from tonight. After which that exhibit will be free to circulate among the various communities that desire to have it. If you would respond to a call for photographs for such an exhibit, the Director will go ahead and we shall solicit from any California photographer who is willing to respond to this appeal.

The President then called upon the speaker of the evening, as follows:

"We have living in Oakland—perhaps I should not say Oakland; I think the man is big enough for me to say the San Francisco Bay Regions—a man whose pleasure has been in photography. I think he has all the formulas that were ever written for photographic use, all the chemicals ever manufactured for photographic use, and all the papers and plates that were ever manufactured. And he, perhaps, knows more about the chemistry of photography than any man here, and is probably the equal of any man in the world. He is a modest man also. And he writes for the periodicals. Therefore, I would say that he is quite qualified to discuss this problem of the Ethics for Photographers. Mr. Sigismund Blumann."

Mr. Blumann: Mr. President, Ladies and Gentlemen: I am here as an invited guest, but I cannot feel that way; I feel quite at home, just as one of you. It is true I have written about photography and photographers, but I do not know quite so much as Mr. Webster might lead you to believe. We have a chemical engineer here tonight, for one thing, and I have learned considerable from him in five minutes' conversation. I do know something about photography and a lot about photographers. I even interviewed Mr. Webster himself on one occasion. He met me with a very worried face till I told him that I had come up to interview him. "Oh," he said, "I thought you were here to have your picture taken!" "No," said I, "you cannot always have show-case subjects." (Laughter.) As to the present occasion, he told me a few weeks ago I was to come up here and address you, and that the subject was to be "Ethics." I told him that there were other things that I would prefer to talk to you about. "All right," said he; "talk about anything you want, but make it Ethics." So I understood that he meant that the subject was to be "Ethics." I don't like the subject; I don't like the word. There was a time when men, irrespective of their creeds or religions, had certain Divine laws that kept them in their places, and their faith enabled them to act straight and be square with one another. When the races became more numerous and drifted apart, and

were not able to carry their religions over from Sunday to the rest of the week, they needed something more to keep them straight. Individually most of us are honest, but collectively we are a fine bunch of rascals. I am not a pessimist. I am optimistic enough to look Truth straight in the face and believe it can be bettered. There is nothing but what can be better than it is. We make laws that we would never think of breaking, that we never think of at all. We make them for criminals, and they do not touch us. There are men who would not hold another up and take anything out of his pocket, who would willingly take away his reputation and living and pilfer his general welfare; and we ought to have laws to prevent that, and so we have. Those laws are called Ethics. Ethics must exist and so need be respected. There is not a profession—and I speak of a profession as apart from business lines, because there is something more tangible in a purely commercial concern that deals in intrinsic values—there is not a profession but what is personal, temperamental, something ethereal; and in a profession you have more need of Ethics to govern than has a purely commercial concern.

Before going further I would say that no one could possibly know your needs better than yourselves. You must formulate your code from your needs. Twenty-five years ago the music publishers used to popularize their issues by hiring singers, and one publisher began by giving a gold-headed umbrella, or an overcoat, or a silk hat; and another one would over-bid him by giving away diamond rings and checks; and, what with the overhead and other expenses, it came to pass that there was no profit. Something had to be done. So they made a gentlemen's agreement that it was all to stop, and many forgot to be gentlemen and did not stop. Then they formed an association to enforce the laws and save them from bankruptcy. They hired an able, strong-willed despot to save them from themselves.

The moving picture industry woke up over night to find it was making millions. Some performers were being paid a thousand dollars a week, some two thousand, some more. And one company would bid away the best performer or producer or operator from another till the bidding grew beyond all bounds and consumed all the velvet.

Wall Street took hold and promptly formed an association, and putting Mr. Will Hayes in charge, announced that he was there to clean up the moral atmosphere—as though Wall Street cared anything about the moral atmosphere. It was simply a matter of dollars and cents, and we may as well accept that fact. Mr. Hayes was meant to function, and did function, as a paid and accepted despot, who ruled an industry that those interested in it might not ruin it and themselves. The silver dollar is simply a silver medal—I have said this before and I am going to say it again—the silver dollar if earned is a silver medal awarded for service, and a gold piece is a gold medal awarded for service; and you have got to get together to give one another the opportunity and the privilege of earning it honestly, so that it may be a medal and not filth. There is no man in any profession who has enough temperament and moral stamina to be a professional, who would not prefer being honest. But sometimes there is the temptation to do something to make the immediate dollar. I am willing to believe, and we may confess to ourselves this, too, that there have been times when we have done a thing that we rather had not done, and if there had been ethical laws to keep us from doing it, or if our competitors had been kept from doing it by an ethical law, should have refrained. How much better that might have been. So men get together and formulate these codes to render themselves able to be as good as they want to be—to act rightly by making the right free from loss. It is not only a matter of restraint, but it is a matter of establishing a condition. It is not only a matter of wanting to do the right thing, but of doing right, and for that purpose you must have an association.

The music-publishing business represents forty million dollars a year; the motion picture industry represents billions of dollars a year. What a force, what a

momentum! For money in that quantity has a force that carries it beyond the diffused wills of many men and requires some central power to keep it moving along straight lines. Such large concerns require an individual to rule and direct, but all you have to do is to create a code of ethics and live up to that code. In such an Association as yours, the one need is to get together and formulate a code based upon your own particular needs—a code which will keep you going right, not only for your own sake but for one another's. Each of you will rise in proportion as the whole rises. If a law were to be broken, you may ask, "What shall we do?" Provide penalties. In the course of time you will be able to institute penalties of money fines. But there are other more effective penalties which will occur to you. First, put your Association on so high a plane that it will carry with it the honor of membership. This may be a far cry and may sound like pure idealism. To be able to put in your show case a certificate showing that you are a member of this Association will presently be a high honor. We work along commercial lines in these days; it is an honor to be a member of the United States Chamber of Commerce, because we feel that it carries something with it. It is a national association; we also like to put up our local Chamber of Commerce certificate. We buy our own frames nowadays; the Association used to give us frame and all. But we buy the frame and put it up because of the prestige that goes with it and because that prestige is based on larger and deeper interest in the general good. A man who can give of his time, talent, and substance to public welfare is by that much bigger and better.

If your Association can, through its code of Ethics, establish a standard of membership (not necessarily refusing a man because he is a weak member—taking him in might make him strong) the time will come when a man will be ashamed and afraid to be left out or put out, and the membership that you will have will be too great, too numerous, for anyone inside or outside of your body to put anything over on you. You will be able to carry a force so great that your solicitations will be met more than half-way. It will be quite impossible for a man to refuse to join. Perhaps some men consider themselves so well entrenched behind a fashionable clientele that they cannot see what any association can do for them. Be 99 per cent strong, and those men will belong to your Association. Get strength, and you will be surprised to see how everyone will come under your wing. The self-constituted aristocrat will find you out and you will not be required to go after him. Let each within himself be constituted a better photographer and a better man. I am talking straight to you; I am not preaching. I am talking now of your relations with your customers and your ability to get and hold them. I am thinking of your attitude toward one another and your talk of one another.

In which connection it may be pertinent to say that you can create no higher opinion of yourself than that which you strive to establish for a competitor by praising him. Nothing can get you so great a respect. A general effort towards the general good; esteem for one another in order that the public at large may grant you esteem; high standards—these are the things to emblazon on your banner and such the banner under which you are to march. The good of all this will revert to you. The causes that rendered ethics necessary make it natural that the effects of abiding by ethics shall better your conditions. It is not a matter of pure idealism but of dollars and cents. Your conscience and your pockets become nearly related. Now, if you expected to hear anything more definite it will not be from me. I do not pretend to know enough of the practices of your profession, but I have heard of photographers who honor one another's coupons, but that, of course, could not happen here; and of photographers who offer to do for nothing that for which another has been paid, but this was in a remote place, far from here. The man with a tight shoe knows where it pinches, and it is up to him to complain. Listen to the voices amongst your own number and you will soon learn what needs adjustment. Let us consider com-

petition. This bugaboo of weak members. There is no danger in competition. It has always increased business when legitimate. The piano dealers in an Eastern city found business getting worse and worse, so a genius among them proposed that they all locate on one street and as nearly as possible in one block. Sales jumped up when this was done. A prospective customer going out of one store and into the other never got out of the district without being landed. If there were a photograph gallery in every block or a half-dozen to the block, the citizens would never get home without giving an order to one place or another. It partakes of the force of reiteration, as in the case of the piano dealers. The good will come of just this fact, that there are so many doors open, so many exhibits tempting.

Competition, to repeat, is good and wholesome, but ethics must govern the form of competition. Compete on merit, on service, not on prices. You may not get together and fix a minimum price, as it is against the law, and I would not advise you to go against the laws of the country, but it does seem that it might be made so obviously immoral, so uncomfortable for any among you to bid below a profitable price, that few would dare to do it. I may say that price figures with the public at large, for they are not supposed to know the tricks of your trade, and are likely to go where they can deal to the best advantage, or the worst, on a basis of dollars and cents. But if the five-dollar-a-dozen man begins cutting to three, as sure as fate the fifty-dollar men will have to come to forty dollars. Be not too puffed up with your success, you artists, for the general tone of a profession comes to affect both high and low. Remember that Millet died hungry and Rodin froze to death, and these were as great in their way as you are in yours. Success does not come by the number of customers or the number of exposures you make, but by the merit of your work and the profit it brings you. If you suffer from cut-throat competition, proceed quickly with your ethics and put a good punch back of them. A penalty, as has been said, not necessarily a material one, but an ethical one. It being an honor to belong to your Association, and a deep disgrace to be put out, you have one form of penalty at hand. I am willing to wager that one year of meeting frequently and talking together openly, of making actual efforts to go from good to better in work and prices towards fairer competition, even sending a customer once in a while to one another, would establish a status for professional photography that would make it so high an honor to be a photographer that one would scruple to risk his standing amongst you.

Mason and Hamlin started to make a piano—they had been organ makers. The Steinway piano was so strongly intrenched by established quality and generations of advertising that they could not compete on ordinary bases, so they decided to make a better piano at what was considered a prohibitive price, and so to appeal to a class who could afford and would insist on the very best. When a prospect complained that he could get a Steinway for a hundred dollars less, the reply was, "If you have a price limit, we strongly recommend you to get the Steinway. We are making a piano irrespective of price or comparison, and we cannot compete." Mason and Hamlin pianos are selling strong in the market. I have not the slightest doubt, gentlemen, that in six months, if you persistently stand for the high standards and the best prices, the recalcitrant outsiders will be coming to you to ask to be permitted to join. Meanwhile, do not cease your efforts to increase your number. If you can get sixty per cent of all the photographers, you will find the next ten per cent easily convinced, and the next fifteen per cent more easily still, and when you get ninety per cent strong, the remaining ten per cent will be hanging on to your coat-tails to get in. Numerically strong, morally bound to noble efforts, with rules to keep you right, you will be able to accomplish for your entirety a tremendous good, in which each of you can liberally partake. You will be so strongly bound to your Association that there will be no fear of the enforcement of rules. And speaking of rules, some seem to think that an Association should

begin at that end—the making of rules—but I think the formulation of principles and the careful consideration of needs should come first. This we had better pass up.

A common question, and one that you have had to meet frequently, no doubt, in speaking for your Association, is, "What can I get out of it?" No more can be gotten out of anything than is put into it, and no one has the right to get anything more out of this Association than he helps to put into it. But, as a matter of fact, the good that men do multiplies and reverts with interest to all concerned in it. One of the strongest fraternities in the world is on just this basis. Men join with the admonition that they shall expect nothing and give of the best within them; and on that basis they have done good and kept strong. You will have to give unstintedly of your best efforts, time, thought, perhaps occasionally sacrifice. You will not really have started to govern one another until you voluntarily govern yourselves, and you can hope for no indications of good accruing from your Association till you get down close to the ground and walk sure-footed on a common basis, each man the equal and the fellow of the other, not graded and classified, but just professional photographers with a common interest. Do good work, and do not be afraid to take a profit. Insist on that, and put yourselves in a position to insist on everyone among you doing likewise. Let your relations with one another in the profession be liberal, bolster up, build the profession as a whole.

Mr. Strauss of St. Louis spent the better part of three thousand dollars to establish a broken-down photographer who proved himself a good one in a gallery in the same city, and did not fear the compteition. I have been told that several competitors were financed at the outset by Mr. Strauss. His business is larger than he can handle. He had Mr. Mulgarth, who built one of the great courts at the Exposition and the Mulgarth Tower, travel all the way to St. Louis to design and supervise the building of his fifty thousand dollar studio. Do not be afraid to help one another. Help in a big way, remembering that the twenty-thousand dollar loan is seldom as big a risk as the twenty dollar loan. When you boost the other fellow, and help him to rise, you rise by the same afflatus, and so, as I have tried to convey in a more or less rambling and desultory manner, it is up to you gentlemen to form a coherent body that shall formulate a code of ethics, not comfortably to the measure of your daily needs, but bigger, higher—yes, harder— so that by raising your profession to the highest status you shall find something to climb to, bettering that profession, bettering yourselves, and bettering your conditions. The late Dr. Neymann was Chairman of your Committee on Ethics. I saw him die, and was one of three friends who followed him to the crematory. He was very dear to me, and you have lost a very valuable man, who could have done much on that committee; but you still have that body and have appointed someone in his place, and it behooves you to get busy, formulate definite laws, make them stringent, and obey them. Do not be afraid of infusing ideals into them, for, believe me, the better they are the more you will cash in on them. (Applause.)

The President: I want to thank Mr. Blumann for this very nice talk in opening up the subject. Mr. Blumann, you are welcome here at any time we have a meeting, which will be on the second Monday in every month.

Mr. Lancaster, in proposing a vote of thanks to the speaker of the evening for his able and thoughtful speech, said that he had gained much more than the expense and time he had spent in coming. (Applause.)

Mr. De Gaston, in describing his work, said: My idea is to make a wonderful photograph, a picture that you cannot put a money value on, and when I do that I find that the price takes care of itself.

Mr. Moulin, in commenting on the high ideals presented to us by Mr. Blumann, said: I think that it should be part of the ethics of our Association that we refrain from copying other fellows' portraits. (Applause.)

Mr. Scott told an amusing story on the subject of "Business is Business."

Mr. Petersen spoke eulogistically of the new Association, and hoped that it would grow into a large organization.

Mr. Terkelson, in speaking on the subject of prices, said that his experience was that a fair price gave him just as much business as a low one, and, in corroborating Mr. Blumann's idea that photographers might "get together" literally, said: There are three of us in my block, and I used not to think that the fact of three being in a block was a good idea; but I find that people who look at my place go and look at the next fellow's window, and one of the three of us is surely going to get him.

In reply to a question by the President as to the speculative taking of photographs—

Mr. Blumann said: There is no photographer who can make good photographs on those terms. If everyone got paid for his work, the situation should be just where it was before when all did it for nothing. On the same basis, if you all do it for nothing, it is as if you were all paid, as far as competition figures. Then, why not get paid? (Applause.)

Mr. Love spoke very strongly against the low prices, which took no account of overhead expenses, and exhorted all to stand by their Association.

Mr. Hamlin expressed the opinion that every photographer ought to keep his books in such a way as to know whether he was making a profit or not.

The President: Please remember the exhibit that we are to get up for next month, and let us get a reasonably good exhibit that we can use for circulating. I think it will do us lots of good.

For the Professional

In the Interest of Commercial and Portrait Photographers

P. A. of A. Convention in Washington, D.C. July 16th to 21st, 1923

General approval of photographers in the United States and Canada has followed the action of the Executive Board and officers of the Manufacturers' Bureau of the Photographers' Association of America in selecting Washington, D. C., as the Convention City for 1923, and fixing convention dates from July 16th to 21st, with headquarters in the Washington Hotel.

At the Board meeting in Washington on February 5th many manufacturers and dealers were represented, and most of the Amalgamated Associations in the Eastern territory had delegates in attendance.

The Convention Hall in Washington, D. C., was approved as the meeting place for the 41st Annual Convention of the Association to be held on the above dates. A tentative program was agreed upon, entertainment features were discussed, and, while the details have not yet been worked out, a splendid educational program of great value will be featured, together with sight-seeing tours to interesting points in and around Washington. Representatives from the Chamber of Commerce, Kiwannis, Rotorarians, automobile clubs, and civic bodies in general have volunteered their support in making this Convention one of the best that Washington, D. C., has arranged for in many years.

The local photographers are anxious to make this gathering a success, and have promised their assistance and co-operation to the fullest extent. Everything points to a large and enthusiastic international meeting.

It is now up to the photographers of the United States and Canada to make every effort to plan their vacations with the Convention in mind, and the Board feels that, with the support given in the

past, that it will eclipse all former gatherings held by the P. A. of A.—A. J. Cook, secretary P. A. of A.

To Our Professional Readers

We received the following letter from Brown & Rehbaum, commercial photographers of Milwaukee, Wisconsin, and we are pleased to publish their communication, as it is of interest to professional photographers generally. We shall be glad at any time to print the experiences of professional men in any line likely to be of interest and help to their brother workers.

Perhaps you may have tried something that proved successful—let us hear about it, for the good of the profession.

Perhaps you may have tried an advertising idea or any other idea that looked good to you, but somehow the results "did not pan out"; let us hear of that also. Remember, some valuable ideas have been hidden under mistakes.

We really help ourselves when we help others. We want you to make use of this department and become closer in touch with one another. Tell us what you know.—E. F.

Advertising and the Commercial Photographer

The problem of advertising for the strictly commercial photographer is always a hard one to solve. In most cities there are at different times of the year expositions and shows which are held for the purpose of exhibiting various products that are manufactured. Our firm always makes it a practice to have a neat exhibit ready to set up on short notice. The enclosed photograph shows our method of display at the recent Wisconsin Products Exposition held in Milwaukee.

BROWN & REHBAUM'S EXHIBIT, MILWAUKEE, WISCONSIN

There were exhiibted over two million dollars worth of products manufactured in Wisconsin. At least one-third of these concerns we have done business with, and we find that at these expositions we get in closer contact with our customers, and they more or less visit our booth, and see the different classes of work we are able to produce. This, you must admit, is worth a great deal. You can get underneath the advertising man's hide, which is almost impossible to do when you call upon him at his oiffce.

The exposition was viewed by over one hundred thousand people during the week, and we received many compliments upon the high class of work. We also had in a conspicuous place the original photographs on which we were awarded blue

ribbons at the National Photographers Conventions in Milwaukee, 1920, Buffalo, 1921, Kansas City, 1922. I am passing this on to you, thinking it might be well to tell the boys that we consider this our most effective form of advertising. We also distributed direct to each exhibitor one of our advertising pencils, which we are sending to you.

We try, if possible, to be appointed official photographers, but this cannot always be worked; but if one is on the job with a nice exhibit, the exhibitors who want pictures will find where you are located.

Does it pay? Judge for yourself. We made one hundred and five 8 x 10 negatives of the different booths, which averaged with prints about $6.00, which, besides the six 11 x 14 negatives of general views of the show with prints, brought in $75 extra. Our space and general expense amounted to about $100. So you must admit this is a very clever way to keep our name before the firms that are apt to use commercial photographs.

The Amateur and His Troubles

Conducted by Edgar Felloes

For the Beginner

(Continued from February)

Last month we considered the practicability of buying a good moderate-priced enlarger rather than devoting time in constructing one, and then we took up the matter of getting one's money back from the investment. This suggestion is only for those who are so placed as to make such a course necessary.

I would advise amateurs to be chary of making a practice of using their hobby for monetary gain; one is so apt to kill the hobby by so doing, and then one is poorer than ever. A hobby is something to be treated with respect. A man or woman without a hobby of some kind will at times be quite lonesome.

While a hobby is really a hobby, we are spurred on to real effort; when the edge goes off our hobby our progress lags. We must keep that edge if we possibly can; it is that and that alone that has made the amateur photographer what he is. It has endowed him with that indomitable will to improve, and that is why photography owes its progress mainly to the amateur. The reader will doubtless understand that by the term amateur I do not mean novice; yet the novice is absolutely necessary, for in him lies the hope for the future.

We will now turn to the subject of making enlargements. What I am to say is not new by any means, but it is necessary to stress certain points upon which a good enlargement depends.

The ideal negative for enlargement is one that has received sufficient exposure to make it possible for the developer to produce a picture that has "quality." By this word quality is meant that the negative should have sufficient density all over, that when the lights are sufficiently exposed in making our bromide, the shadows are not "burned up" or over done. As soon as a shadow is over-exposed, it loses its brilliancy on development; it will then appear sooty or of a brownish shade. You will understand then that between the lights and darks of our negative there should be a certain range of steps or tones so as to come within the possible range of our paper. Remember this: It is the exposure of the negative that determines our "color," though many photographers think it is our developer. I get several letters from readers during the year asking me for a formula for developer that will give them a good black in their bromides. A little thought would convince them the trouble was in the negative, provided they were using the developer re-

commended by the manufacturer of the paper.

If you desire fine velvety blacks and beautiful grays in your print, your negative must be of a certain density or value to permit of a sufficiently long exposure to insure these tones. On the other hand, if we are forced to cut down our exposure on the bromide paper on account of the unsuitability of our negative, we cannot possibly secure the desired results, no matter what formula of developer used. I want you to realize if good blacks are desired our light must act on most of the bromide of silver on the coated paper. With this condition satisfied, the desired blacks may be secured from any standard developer.

(Continued in April Issue)

Club News and Notes

Club Secretaries and Others will oblige by sending us reports for this Department

Newark Camera Club

"The Ground-Glass," the monthly publication of the Newark Camera Club has been received. This photographic organization, acknowledged to be one of the most progressive in America, owes its prestige to the number of advanced students who for years have been leading pictorialists in salons extending to countries beyond the United States. The club owns its home, having acquired recently a substantial brick dwelling in the center of Newark, which it has remodelled and equipped for the complete needs of advanced photography, the entire cost being financed through its own membership.

Acting upon insistent requests from manufacturers and dealers, we shall enlarge the paper to six or more pages and permit the insertion of advertisements from reputable tradesmen, beginning with the April issue. To insure prompt publication, it is necessary that copy be in our hands not later than March 22nd, and on the fourth Thursday of each month thereafter.

Oregon Camera Club

The twenty-eighth annual meeting of the Oregon Camera Club was held at their club rooms in the Elks building, January 9th. Tentative plans for securing new quarters, which is made necessary by the expiration of the lease on the rooms now used, were made. The date for the club's annual print exhibit was set for April 15th. Detailed plans for the exhibition, the purchase of some new equipment, and other routine business filled out a most profitable evening. After the meeting was adjourned a splendid luncheon, prepared by the wife of the retiring president, was enjoyed.

Officers elected for ensuing year were: President, C. W. Bernhardt; vice-president, A. A. Bailey, Jr.; secretary, Wayne G. Winchester; board of directors, E. C. Churchill, M. H. Barnes, and C. L. Bischoff. Albin Olander was re-elected treasurer. Retiring officers were: President, E. C. Churchill; vice-president, Jacques Letz; secretary, C. W. Bernhardt; board of directors, H. W. Sherrard, J. T. Botsford, and R. S. Milln.

San Francisco and Oakland International Photographic Salon

It has been decided that the two photographic salons of San Francisco and Oakland should now work in conjunction. The exhibit, after being shown in the former city, should then be transferred to the latter. This arrangement offers advantages to patrons and exhibitors alike.

The last day for receiving prints will be August 11th, 1923.

The exhibition will be open to the public at the Palace of Fine Arts, San Francisco, California, from August 31st to October 7th. Mr. G. H. S. Harding, secretary.

At the close of this exhibition the col-

lection of pictures will be removed to Oakland, where they will be on view at the Auditorium Art Gallery from October 15th to November 15th. Mr. Edwin S. Culver, secretary.

Address all communications to H. A. Hussey, secretary Salon Committee, 64 Pine street, San Francisco, California.

University of California Extension Division, Berkeley

Birds, Mammals, and Reptiles of California, by Dr. Harold C. Bryant. Beginning Monday, March 5th, at 7:45 p. m., Old Berkeley High School, Berkeley.

Natural History of the Sierra Nevada, by Dr. Harold C. Bryant. Beginning Tuesday, March 8th, at 8 p. m., Technical High School, Oakland.

Portland Society of Art

The annual exhibition of the Portland Camera Group Photographic Section of the Portland Society of Art will be held April 1st to May 2nd, and the last day for receiving prints is February 15th.

The exhibition is not large in comparison with some of the salons held in this country and abroad, but has always been noted for the high standard of quality maintained.

The pictures will be hung as usual in the Museum Gallery of the Portland Society of Art, and entry blanks can be obtained from O. P. T. Wish, secretary Portland Society of Art, Portland, Maine.

A great number of entries are expected but only prints showing distinct pictorial merit will be hung.

The Pictorial Photographers of America

The Pictorial Photographers of America held their first meeting of 1923 at their home at The Art Center, 65 East 56th street, New York, on January 8th.

Reports from various committees show that a very busy year is being planned. The committee in charge of the coming International Salon, to be held in May, reported that entry blanks have been broadcasted, and they are looking forward to a very large entry list.

The principal speaker of this evening was Dr. Eugene P. Wightman, from the Eastman Research Laboratory. His subject was "The Inside of the Photographic Plate." His talk was illustrated with lantern slides made from microphotographic negatives showing the action of the developer on the silver grains in the emulsions of various brands of plates of different speeds.

Members of the P. P. A. are constantly being called upon to furnish one-man shows all over the country. Raboniwitch had a show at the Newark Camera Club in November, followed by an exhibit by Wm. H. Zerbe in December, who also gave a demonstration of the Bromoil process on the 18th. Nicholas Murray had a show at the Brooklyn Institute of Arts and Sciences, which was followed by an exhibition of Bromoil prints by Eugene Henry and Alfred S. Wilson. It is rumored that Dr. Chaffee will show his wonderful Bromoils at the Chicago Camera Club. One of our members, statistically inclined, says that all prints exhibited in the Los Angeles Salon by contributors east of the Mississippi were by members of the P. P. A.

Individual members are constantly being sought out to furnish prints of some of their exhibition work. Mr. C. N. Capen recently had a request for two of his prints from a correspondent in New Zealand.

The program for each meeting is a most interesting one, and ought to bring out a large attendance at each meeting. A membership drive, inaugurated some time ago, is showing wonderful results, the average being about fifteen new members each month.

Intelligent foresight, indomitable courage and dogged persistence, if based on sound principles, must inevitably insure great achievement.—The Walworth Log.

International Photographic Association

Officers of the I. P. A.

F. B. Hinman, President, Evergreen, Jefferson County, Colo.

Louis R. Murray, Chief Album Director, 927 Ford St., Ogdensburg, N. Y.

A. E. Davies, General Secretary, 1327 Grove St., Berkeley, Calif.

If there is no officer in your State, address the General Secretary

Answers to inquiries concerning membership and membership blanks will be supplied by the State secretaries. Album directors are at present acting as State secretaries in such of their respective States as have as yet no secretaries.

John Bieseman, Director Post Card Albums, Hemlock, Ohio.

Lovic Meredith, Director Steroscopic Division, Rupperttown, Tenn.

A. E. Davies, Director Lantern Slide Division, 1327 Grove St., Berkeley, Calif.

STATE SECRETARIES

California—A. E. Davies, 1327 Grove St., Berkeley.
Colorado—H. E. High, 1023 Champa St., Denver.
Idaho—Eugene Clifford, 902 9th Ave., Lewiston.
Iowa—Harry B. Nolte, Algona.
Kansas—H. H. Gill, Hays City.
Louisiana—Samuel F. Lawrence, 1754 Laurel St., Shreveport.
Mississippi—George W. Askew, Jr., 211 34th Ave., Meridian.
Missouri—J. F. Peters, Room 408, Union Station, St. Louis.
New York—Louis R. Murray, 927 Ford Street, Ogdensburg.
Oregon—F. L. Derby, La Fayette.

ALBUM DIRECTORS

Alabama—G. H. Brown, Box No. 333, Florence.
Canada—C. Deyo, care Denike Drug Co. Ltd., Amherstburg, Ont., Canada.
Colorado—O. E. Aultman, Plested Bldg., Trinidad.
Connecticut—Harry E. Carpenter, 389 Remington Ave., Bridgeport.
Florida—Capt. E. S. Coutant, Lock Box 73, Stuart.
Georgia—L. O. Surles, P. O. Box 434, Cuthbert.
Idaho—Eugene Clifford, 902 9th Ave., Lewiston.
Illinois—George A. Price, Box 286, Champaign.
Iowa—C. W. Parker, Mapleton.
Massachusetts—John Mardon, 10 High St., Boston.
Michigan—W. E. Ziegenfuss, M. D., 171 Richton St., Detroit.
Minnesota—Leonard A. Williams, 622 2nd Avenue South, St. Cloud.
Mississippi—George W. Askew, Jr., 211 34th Ave., Meridian.
Missouri—Wharton Schooler, R. F. D. No. 2, Eolia.
New York—Charles F. Rice, P. O. Box 245, Mamaroneck.
North Dakota—Jas. A. Van Kleeck, 619 Second Ave., North Fargo.
Ohio—J. H. Winchell, R. F. D. No. 2 Painesville.
Pennsylvania—L. A. Sneary, 2822 Espy Ave., Pittsburg.
South Dakota—C. B. Bolles, L. B. 351, Aberdeen.
Texas—J. B. Obeim, P. O. Drawer M, Henrietta.
Utah—John C. Swenson, A. B., Provo.
West Virginia—William E. Monroe, Box 298, Point Pleasant.

NEW MEMBERS

5235—Walter N. Shadler, 197 Elton St., Brooklyn, N. Y.
Class 2.

5236—Ray W. Hawley, Earlimart, Calif.
Class 2.

5237—Walter O. Gutlohn, 747 Lexington Ave., New York, N. Y.
Class 2.

5238—Fannie Hoyt, Wayland, Mich.
Class 3.

5239—Dy Yu Tuy, Fotografia Moderna, Albay, Albay, P. I.
3½ x 5½, 5 x 7, and 8 x 10, Azo, of commercial views and portraits; for portraits or commercial views or sports. I desire to exchange only post-cards and prints the sizes stated above. Class 1.

5240—R. W. Steel, Box 232, St. James, Minn.
4 x 6 to 8 x 10, Eastmans, Cyko and Haloid of portraits, interior and exterior views; for the same. Class 1.

RENEWALS

170—Thos. J. Ronald, Woodbine, Iowa.
All sizes up to 8 x 10 and 7 x 11 of a variety of subjects of landscape, architecture and portraiture; for the same or anything artistic. Am especially interested in nudes and semi-drapes, all prints on single-weight paper. Will make an effort to be prompt with all exchanges, but sometimes am too busy to get the next mail. I desire and extend the courtesy of returning any unsatisfactory work. Class 1.

3024—Franklin F. Wells, 114 McCann St., Benton, Ill.
2¼ x 3¼, 3¼ x 5½, 5 x 7, and post-cards, Azo, Artura, Velox of rural scenes, home portraiture, speed pictures and lake scenes, some soft focus; for speed pictures and general views and soft focus. Only good work sent and accepted. Class 1.

3852—J. W. Jefers, Room 610 McClure Building, Frankfort, Ky.
3¼ x 5½, 5 x 7, 8 x 10 and enlargements. D.O.P. of genre, landscape, few nudes of children only; for the same. Only good work sent and accepted. Class 1.

4725—W. H. Dickinson, Box 112, Fairfield, Iowa.
4¼ x 6½, and smaller, on glossy paper of landscapes, including hills, rock formations, and anything of interest geologically; also bathing girls, figure studies and portraits by flashlight, artificial lighting, etc. I send all work on approval and invite correspondence from mountainous regions and the South. Class 1.

5001—Edna R. Gordon, 40 Marshall Rd., Yonkers, N. Y.
Class 2.

5061—Carl Kruger, Big Stick Lake, Sask., Canada.
Class 2.

5086—Emmett K. Emslie, 2109 Bagley St., Flint, Mich.
3¼ x 5½, and some smaller and larger, D.O.P. of general subjects. Nature, Grand Canyon, Cliff Dwellings, scenes in Kansas, Ohio, and Michigan; for anything of interest, especially natural scenery and nature studies. I desire to exchange only good work. Class 1.

5163—Paul W. Savage, 766 Main St., Worcester, Mass.
4 x 5 and 5 x 7 glossy prints of news value; for anything of general interest. Class 1.

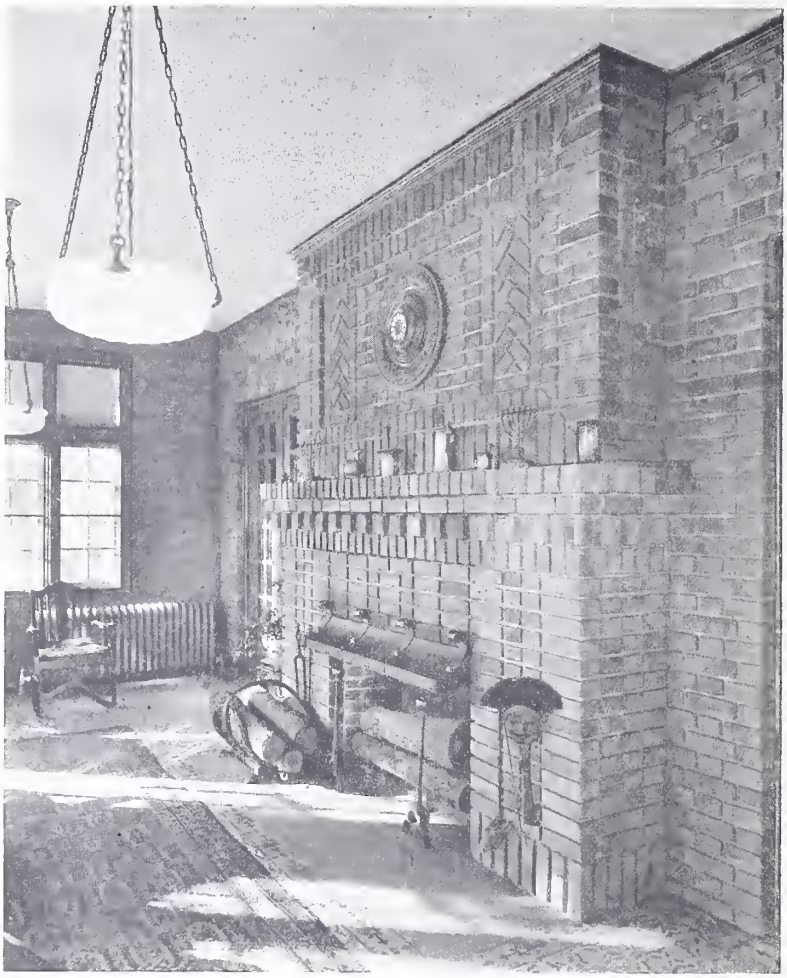


Photo by Fishbaugh & Lee

The Commercial Picture Exhibit

The Commercial Photographers of San Francisco loaned the very interesting collection of prints which had been exhibited at the last P. A. of A. convention, held at Kansas City, Mo.

The entire collection of pictures were displayed at the recent monthly meeting and dinner of the Photographers' Association of California, and added greatly to the interest of the evenings' doings.

We print above a cut of one of the pictures which had been awarded honors. It is the work of Fishbaugh & Lee, photographers of Atlanta, Ga.

Notes and Comment

Reported by Wm. Wolff

A. L. Adolphson, with Pike and O'Neil, Portland, Oregon, photo stock house, in finishing department, was in San Francisco recently on his way South and East to visit different finishing places for new ideas.

Allen & Metzler, formerly of Centralia, Wash., have opened a studio at San Luis Obispo, in Sunny California.

John Gordon, formerly with Lowman & Hanford, Seattle, Wash., is also in sunny California now. Has charge of one of the largest photo departments in Los Angeles.

W. F. Burhaus, San Jose photographer, is moving into ground floor location. Good luck!

Eng. Giroux of Taft now has the Tucker Studio, San Jose, and reports his business very good.

H. M. Hamlin of the Mission Photo Shop, San Luis Obispo, has added a Pako dryer and Peerless power print squeegee to his already well-equipped finishing plant.

J. W. Collinge of Santa Barbara is putting out some very fine colored prints for the trade.

Mr. Kaye, of Hirsch and Kaye, San Francisco, has just returned from an Eastern trip.

Gordon Bennett, formerly of Sandy's, Portland, Oregon, is now giving "Service with a Smile" at Hirsch & Kaye's, San Francisco.

Nathan Reiman, of Stockton, Cal., has put in new tank system in his finishing plant.

F. H. Hansen, the Stockton photographer, was a recent visitor in San Francisco.

The Pako Corporation have just moved into their new plant at 1006 Lyndale avenue, No., Minneapolis, Minn.

Australian Salon of Photography

Exponents of Pictorial Photography throughout the United States and Canada, as well as those overseas, will be interested to know that an Australian Salon of Photography has been established.

It is hoped to hold the first exhibition in Sydney early in 1924, probably at Easter, which is the busiest time of the year, but ample notice will be given of the date when fixed.

Many leading Interstate Pictorialists have promised their support, and it is also proposed to invite American, Canadian, British and Continental workers to exhibit.

The following are the members of the Salon:—

Messrs. J. G. McColl, Harold Cazneaux, J. E. Paton, C. W. Bostock, C. E. Wakeford, W. S White, Monte Luke, S. W. Eutrope, and D. J. Webster.

Further particulars and information regarding the first Australian Salon will be published in this journal from time to time.

The secretary is J. G. McColl, F. C. P. A., 379 Kent Street, Sydney, N. S. W.

Communication from Harold M. Bennett

The following binoculars were stolen out of a shipment from Messrs. Carl Zeiss, Jena, to us, arriving on the ss. Manchuria on February 3rd, 1923:

1 Delactis Binocular, No. 1130113, in case.

1 Delactis Binocular, No. 1130162, in case.

1 Deltrentis Binocular, No. 1046649, in case.

1 Deltrentis Binocular, No. 1048033, in case.

1 Deltrintem Binocular, No. 1042030, in case.

1 Deltrintem Binocular, No. 1082764, in case.

1 Deltrintem Binocular, No. 1082913, in case.

1 Delturisem Binocular, No. 1088716, in case.

1 Silvamar Binocular, No. 871536, in case.

1 Silvamar Binocular, No. 1121278, in case.

1 Teleba Binocular, No. 472947, in case.

1 Teleba Binocular, No. 472948, in case.

1 Teleba Binocular, No. 1061959, in case.

All these glasses are made by Carl Zeiss, Jena, and bear the numbers and trade mark engraved on the glasses.

Should any of the above-named glasses be offered to you, we wish you would notify the proper authorities, in order to apprehend the thieves.

Thanking you for your co-operation in this matter, we beg to remain,

Very truly yours,

HAROLD M. BENNETT.

Missouri Valley Photographers Association

E. V. King, Secretary, 827 Kansas Ave., Topeka, Kans.

One thing that should not be overlooked, and the sooner it is attended to the better it will be for those who wish to attend, and that is the engaging of rooms, either at the headquarters hotel, which is the Hotel Baltimore, or one of the nearby hotels. If you do not care to write the hotel direct, any of the Kansas City dealers will be glad to care for this matter for you. Rooms may be had at very reasonable rates if you desire, and get your order in early.

The biggest thing in this year's convention will be the help it is to each photographer who attends in increasing his profits.

The officers of the M. V. P. A. feel keenly the responsibility placed on them in making up the program for this year, and realize they must offer something very much worth while in order to make it possible for the photographers to attend.

We are gathering from every source possible suggestions by photographers who have found easier ways to do their work and better equipment to do their work with. New ideas in advertising and many other phases of work will be discussed at the convention.

The mornings of the convention will be given over to photographers talking together and being talked to by men of experience who are practical photographers.

The afternoons will be given to seeing what the dealers have to offer in the way of new equipment, new styles, etc.

North Central Photographers Association, Minneapolis

At a meeting of the executive board of the North Central Photographers' Association, held in Minneapolis, January 22nd, the dates for the coming convention were fixed for September 24th to 27th, and the place at the Fort des Moines Hotel at Des Moines, Iowa. The dates and location for this year are ideal, both for photographers and manufacturers. President H. E. Voiland of Sioux City is working on a program that promises to be different.

Announcements of this will be made later on.

Photographers in the North Central territory should mark the dates now and plan accordingly.

CLASSIFIED ADS

A Service Department for readers. No regular business advertisements accepted. Position wanted ads inserted once free. Other ads, such as For Sale, Wanted, etc., four cents a word with a minimum charge of one dollar each insertion.

These advertisements MUST BE PREPAID.

STUDIOS FOR SALE

A good photo business, county seat, town 3000. Big fruit and lumber district. A dandy proposition. Write Photographer, 923 Mississippi Ave., Portland, Ore.

Studio in Central California, fast-growing city; fine opportunity for man and wife. $1500 cash, balance time. Address B. S., care Camera Craft, 703 Market St., San Francisco, Calif.

Ground floor Studio, equipped 8 x 10, suburb Seattle. Good prices, North light, low rent, present owner nine years, owner poor health; terms to suitable party, season commencing. Address S. G., care Camera Craft, 703 Market St., San Francisco, Calif.

Oldest established Studio in Fresno, Calif. Best location, north light, low rent. Business built from satisfied customers, no coupon or fake schemes were used. Priced right, as I have engaged in other business. Brown's Studio, 1920 Mariposa St., Fresno, Calif.

An exceptional opportunity is offered to acquire a ground floor Studio in one of the best towns and climate of the state. Ground glass, north light. The place will pay for itself in a year. E. N. Rogers, Canon City, Colorado.

The best Photo Studio in New Mexico, ground floor store, in best street in city. Reason for selling, we are in New Mexico for 23 years, and wish to retire and make change. For particulars, address New Mexico Studio, care Camera Craft, 703 Market St., San Francisco, Cal.

At a reasonable price, a three-room Studio, suitable for Kodak finishing or portrait work, located in an amusement park in San Bernardino, Calif. Steel's Photo Service, Box C, San Bernardino, Calif.

Ground floor Photo Art Studio for sale, $1000 cash, well worth $2500. Established six years. Address, J. B., care Camera Craft, 703 Market St., San Francisco, Calif.

A well-known Studio in San Francisco doing quality work in a central location and with splendid display space. If you mean business, write, address M. S. C., care Camera Craft, 703 Market St., San Francisco, Calif.

Completely equipped Kodak Finishing Shop Fixtures. Automatic electric drier, enlarger, B. & J. electric printer, set of tanks, washers, good stock papers and chemicals—everything to go at half-price. Costs new over $800 wholesale. If interested, write at once, as shop must be sold. H. E. Hamer, Moscow, Idaho.

Studio in North-eastern Montana town of 2500 population, county seat, railroad terminal. Only studio in the town. Will sell at bargain for quick deal. For particulars, write to The Wolf Point Studio, Wolf Point, Mont.

Studio in best town of its size in Southern Minnesota. No competition within 25 miles. Best of reason for selling. Address, Ford H. Nye, Plainview, Minn.

The Traer Studio in progressive Iowa town of 1400. Six small towns and large wealthy farming district to draw from. Substantial business. Here's an opportunity worth investigating. Must sell by March 1st. Write C. B. Shepard, Traer, Iowa.

Ground floor Studio in town of 1500. Equipped to 11 x 14. Nearest studio 15 miles. Will sell very reasonable. Write H. W. Jones, Atwater, Minn.

STUDIOS FOR SALE—Continued

The best-paying Studio in Iowa. Having bought a studio in a large city, my studio is now for sale. Will sell for less than invoice. November and December receipts will buy it. Four railroads, good college town. If you want to buy a place that will make you money, write W. R. Cammack, Iowa Falls, Ia. The most beautiful town in Iowa. College work begins now in ten days. Will give possession at once.

AT A BARGAIN: Up-to-date Studio in live town of 1000. No other photographer within a radius of 20 miles. Deal must be closed by March 1st. Communicate with H. D. Wear, Strawberry Point, Iowa.

WANTED TO RENT: Studio in live town in Southern Minnesota or Iowa. May buy later if suitable. Describe fully what you have. State rent wanted. Address, Ed. B. Klimaschesky, Mahnomen, Minn.

Leading old-established Studio, best location, city of 75,000, middle west. Beautiful rooms, excellent north light, nearly $40,000, registered negatives. Lady or gentleman will find this a wonderful opportunity. Have other business to take care of. Price $3500 cash. Address, L. M., care Camera Craft, 703 Market St., San Francisco.

FOR SALE.—Studio of long-established national reputation in livest Western city. A real money-maker, high-class work and high-class prices. Sell quick for less than invoice. Will start a beginner. Ask your dealer about this. Write or wire for particulars. Goodner Studio, 217 N. Virginia St., Reno, Nevada.

The best Photo Studio in New Mexico with photo supplies. Ground floor store on Main Street. For particulars, write Mary Roland, Albuquerque, New Mexico.

Ground floor Studio doing good business in manufacturing town of 5000. No competition, good prices. Thirty-five miles from San Francisco. Legitimate reason for wishing to sell. $1200 cash. Investigate this if you have the money. Address S. S., care Camera Craft, 703 Market Street, San Francisco, Calif.

One of California's best towns, with amateur finishing plant. Population 7000. Did $9000 in 1922. Can arrange terms with man and wife who have $500 in cash by which they can work for me this summer and have part of their salary apply on purchase price. In this case references required. Address, S. O. P., care Camera Craft, 703 Market Street, San Francisco, Cal.

Paying Studio in growing town of Sacramento Valley. Population 7000. Large drawing territory. Selling for personal reasons. Address M. R., care Camera Craft, 703 Market Street, San Francisco, Cal.

STUDIOS WANTED

Photographic Store with finishing plant. Must be in California. Wm. Lange Arcata, Calif.

OUTFITS FOR SALE

8 x 10 Century Camera, rapid convertible lens, Regno shutter, six holders, case. 5 x 7 Velostigmat, 6.3 Optimo. 5 x 7 Velostigmat, 4.5 Optimo. Choice, $40. Good shape. F. W. Kent, Physics Building, Iowa City, Iowa.

CLASSIFIED ADS — Continued

OUTFITS FOR SALE—Continued

Verascope, the most perfect stereoscopic camera; outfit lists $112. Sacrifice for $58, prepaid. Splendid condition, produces finest quality work. Graham, 1726 Spring Garden, Philadelphia, Pa.

Post-card Graphic with 3¼ x 4¼ Graflex back, cut film magazine, focusing panel, 7¼-inch Verito lens. Value, $150; sell $70. Like new. A. J. Voorhees, 176 Remsen St., Brooklyn, N. Y.

Goerz Ango 9-12 and 10-15, new, with Dogmar lenses, at half-price. Also Goerz Tenax, 10-15, with Dagor lens and Zeiss prism glass, 6-power, new. R. F. Smith, Box 2705, Montreal, Canada.

Sale or Trade—Have 4 x 5 Auto Graflex B. & L. Tessar, 4.5 lens, case, magazine plate holder, film pack adapter and tripod. Want 4 x 5 Premo, No. 6 or No. 9 model, with convertible anastigmat (prefer Goerz Dagor 6.8). Sheridan L. Weaver, c/o Althof Optical Co., Youngstown, Ohio.

Ansco Vest Pocket, Jr., 2¼ x 3¼, F: 7.5 Anastigmat lens in extra speed Bonic shutter, like new. $9, C.O.D. Henry McGinn, Dixon Cor's, Ont., Canada.

OUTFITS FOR SALE

8 x 10 Empire State Camera, long bellows extension, Goerz, Berlin Series 3, f 6.8 (Dagor) Lens, Wollensak Optimo Shutter, 5 Plate Holders, Tripod, and Canvas Case; Lens and Shutter as new. Camera good condition. $65.00, cash.

5 x 7 Stereo Seneca Camera, with pair matched Rodenstock f 6.8 anastigmat Lenses in Compound Shutter, 6 Plate Holders, Leather Case. Condition as new. $35.00.

5 x 7 Korona Camera, Series V.; long Bellows Extension, Turner Reich triple convertible Lens, Ilex Universal Shutter, 6 Plate Holders, Leather Case. Condition as new. $35.00.

Goerz Stereo Ango Camera, 3½ x 7, Focal Plane Shutter, Goerz f 6.8 Lenses, 3 double Plate Holders in Leather Case. Good condition. $20.00

3¼ x 5½ Precision Camera, triple Bellows Extension, Turner Reich Convertible Lens, f 7.5, Ilex Universal Shutter, 12 single Plate Holders, Film Pack Adapter, Leather Case; Lense and Shutter as new; Camera good condition. $20.00.

No. 2 Goerz Dagor Lens, f 6.8, 7-in. focus, Ilex Acma Shutter; condition as new. $45.00.

Zeiss No. 2, VIIa Proter Focus, 4½ in., 8¾ in., 7 3-16 in. Volut Shutter; condition perfect. $30.00

Korona Home Portrait Folding Stand, condition as new. Cost $12.00, sell for $4.00. Imported Erneman Tripod, very light, compact and rigid; suitable for cameras up to 5 x 7. Cost $5.50, sell for $2.50.

J. W. KITCHINGMAN
151 E. 71st Street Los Angeles, Calif.

3¼ x 5¼ Graflex, F 6.3, seven-inch lens. $50. 3¼ x 5½ Speed Graphic, no lens. $25.00. A1 condition. A. W. Giehler, Room 306, Grand Central Station, Memphis, Tenn.

Premo 8, case and holder, new, $12.00. Stamp Camera, 15 on one plate, in one shot, lot extras, $12.00. Stereo Graphic, 3 Anastigmat lenses, also telephoto, plateholders, adapter and case, like new. $200 cash, $350 list. George Schulz, 400 Elm St., Calumet, Mich.

Three Stineman Motion Picture Developing Outfits, complete like new, 200-foot capacity. Cost $86, each, sell for $50 each, express paid. Daniel J. Goff, 3159 Indiana Ave., Chicago, Ill.

OUTFITS FOR SALE—Continued

3¼ x 4¼ R. B. Telescopic Graflex, latest model, special, fitted with 16.5 cm. Carl Zeiss 1C, F: 4.5 (cuts 4 x 6), plate holder, pack holder, carrying case. All absolutely new, used only five weeks. Must sell for $125, cost $192. Arthur A., Salem Club, Salem, Mass.

Exchange—Eastman View No. 2, with case, twelve plate holders, 5 x 7, F. & S. Home Portrait Stand, never been used. Will exchange above outfit for high-grade Vest Pocket Camera with F: 4.5 lens, roll film. Pay difference in cash. W. J. Becker, Olympia, Wash.

3¼ x 4¼ Ica Trona Plate or Film Pack Camera, with Carl Zeiss F: 6.3 lenses and Compound shutter. List price, $90; sale price, $69.50. H. C. Wilson, 1252 Agnes Pl., Memphis, Tenn.

3A Folding Seneca Special Camera, F: 6.3, Series 1, Wollensak lens, Optimo shutter, used. Value $65; sale price, $39. H. C. Wilson, 1252 Agnes Pl., Memphis, Tenn.

Ica Stereolette Hecla, F: 6.3 lenses, new. Value $75; sale price, $57.50. F. G. Boehme, 60 South Main St., Memphis, Tenn.

45 x 107 Stereoscope, value $7.50, for $6.25. F. G. Boehme, 60 South Main St., Memphis, Tenn.

3¼ x 4¼ Autographic Kodak, F 7.7 lens. Value $24.00; special price, $19.50. F. G. Boehme, 60 South Main St., Memphis, Tenn.

3A Compact Graflex, fitted with F 4.5 1C Tessar lens, new. Value $150.50; sale price, $124.50. Gilmer Winston, c/o Union & Planters Bank & Trust Co., Memphis, Tenn.

5 x 7 long-focus Reflex Camera with Wollensak F.6 Versar lens, focal plane, and between lens shutter, fiber carrying case, four plate holders. New, value $197.00; sale price, $98.50. Memphis Photo Sup. Co., 60 South Main St., Memphis, Tenn.

Stereoscope and 12 views of Memphis. Price $5.35. The Memphis Photo Supply Co., 60 South Main St., Memphis, Tenn.

4 x 5 Auto Graflex, Tessar F 4.5, roll film holder, 2 plate holders, excellent condition, $65. Premo No. 9 3¼ x 5½ Planatograph convertible lens, 6 plate holders, film pack adapter, case, like new, $30. Complete set Practical Self-instructing Library of Photography, good condition, $25. Flash Bag and Reflector, new, with case, $30. 12-inch B. & L. Portrait Lens, F.4, $30. Eastman No. 2 View Camera, 6½ x 8½, fitted with inside shutter, planatograph lens, 10½-, 18-, 24-inch focal lengths. Wide angle lens, 6 plate holders, 6 film holders, color filter, case, fine condition, $40. H. G. Frederick, 322 Mansfield Ave., Spokane, Wash.

4 x 5 Auto Graflex, without lens, with film pack adapter, and want to buy 4 x 5 Auto Graflex with revolving back and film pack adapter, or will exchange. Harold Bennett, 112 Bleeker St., Newark, N. J.

Empire State View Camera, 6½ x 8½, with 11-inch B. & L. Planatograph lens in Unicum shutter, canvas case, 6 plate holders, tripod, focus cloth, excellent condition, $30. Send C. O. D. Also 8 x 10 Isar Double Anastigmat, F: 6.8 convertible lens, 15-inch focus in barrel with Iris diaphragm, flange and cap, $40; sent C.O.D. on $2 deposit, or trade for good soft-focus lens. C. R. Elliott, P. O. Box 2, Atlanta, Ga.

One 400-foot Liberty war model Universal Camera, complete with three-inch F: 3.5 Tessar lens in carrying case; one outside cold dissolve, 6 mask plates in case, six extra magazines for same in carrying case, one big case for camera and magazine cases, one Universal tripod, tilt and pan head complete, two 25-ampere Northern arc lights, two 15-ampere Northern arc lights, complete for $490. Address, Northern Photo Supply Co., Minneapolis, Minn.

Large size Multispeed Shutter, diaphragm model, give size and description of same. Chas. M. Sheaffer, care Cadbys, Utica, N. Y.

CLASSIFIED ADS — Continued

OUTFITS FOR SALE—Continued

FOR SALE.—Adam's Minex Model A, 4¾ x 6½, leather case, three double plate holders, two film pack adapters, 4¾ x 6½ and 5 x 7, fitted with Wollensak F 4.5; cost $495 new, sell for $175. This is the finest thing made in Reflex Cameras. Also Cycle Graphic 6½ x 8½ Graflex shutter, regular back, 12 plate holders, $50. These cameras are in A1 shape. Adam's Minex described in British Almanac. Address, C. O. Wilson, The Homestead Company, Des Moines, Iowa.

One Pa-ko Amateur Printer with paper cabinet. List price of this printer is $135.00; we are offering it to you at a bargain of $75.00. It has been used very little, practically as good as new. The reason for selling it is we have four, only need three. The Co-mo Co. Minneapolis, Minn.

Auto Graflex, 3¼ x 4¼, B. & L. 1C Tessar, F 4.5 lens, roll film holder camera in absolutely new condition. List price, $124.00; a real bargain at $85.00. Mail check. Address Dr. A. E. Chase, Northville, S. D.

Lanoreflex 3¼ x 4¼ Camera (English make), Beck Isostigmat lens F 5.8, 6-inch focus; revolving back, double front motion, 6 double plate holders and sole leather carrying case. Cost $155.00, will sell for $90.00 Address E. H., care Camera Craft 703 Market Street, San Francisco, Calif.

New Universal Camera, 200 feet film, extra size hood, dissolve, set of masks, 3 extra magazines tripod. Price on request. Address C. G., care Camera Craft, 703 Market Street, San Francisco, Cal.

Several used Cameras for sale, 5 x 7, 6½ x 8½ and stereo. Bargains for cash. Write for prices. Address Koch's Studio, Box 80, Collbran, Colo.

3¼ x 4¼ Ruby Reflex Cooke, F 4.5 almost new, cost $120.00; make cash offer or will exchange for 2¼ x 3¼ Graflex. Address B. C. Stokes, 900 Fulton Street, San Francisco, Cal. Phone Walnut 1895.

For sale at sacrifice, Photographic Equipment—1 Electric Paco Dryer, 1 Globe Print Washer, 4 Stone Tanks, 48-gallon capacity. All practically new. A. F. Gramse, 3235 E. 125th Street, Cleveland, Ohio.

OUTFITS WANTED

Halldorson Suit Case No. 2 Flash Light, must be in good condition and a bargain. B. Naubert, 1414 Park St., Alameda, Calif.

LENSES FOR SALE

Voightlander Heliar, F: 4.5 lenses, new, 16½-, 14- and 12-inch. Prices, $185, $140, and $110; sent C. O. D., with privilege of examination. A. Breitling, 2311 E 14th St., Brooklyn, N. Y.

Goerz Dagor, F: 6.8, Series 111, No. 6, 12-inch focus lens. Prosch Triplex shutter for same. The lens is in barrel with diaphragm, and is in excellent condition. $80 for the outfit. Address, Marsh & Co., 712 Market St., San Francisco, Calif.

A new use for a portrait lens—particular makers of lantern slides now use them. Here is a cheap portrait lens you can afford. Crown 8x10 portrait lens F;5, list price $54.00 new condition. First $27.00 takes it or will send C. O. D., subject to examination, no trades. Address C. P. L., care Camera Craft, 703 Market St., San Francisco, Cal.

We will pay you the highest price for your camera or lens. Furnish us with the best description you possibly can and you will receive our trade or cash offer. If you prefer, you can send in your goods subject to our inspection and then, if our offer is unsatisfactory, we will return your goods, charges prepaid. Central Camera Co., 124 So. Wabash Ave., Chicago, Ill.

HELP WANTED

Manager for one of the largest amateur finishing plants in New York City. Must be capable of taking entire charge and have broad experience. Plant employs up to 40 people in busy season. Salary $3000 to $5000. State qualifications, confidential. Address, M. W., care Camera Craft, 703 Market St., San Francisco, Calif.

Expert receptionist wanted by high-class studio, no retouching and finishing. $45 per week. Angvire Studio, Spokane, Wash.

Salesman—Photo chemicals, plates, accessories, picture frames and mouldings; several good territories open to the right man. Warren Products Co., 265 Canal St., New York, N. Y.

WANTED.—Photo Colorist (lady). To an artist of exceptional merit, I have a bona fide proposition. If artistically inclined in other branches of art, kindly specify. Distance or salary no object. Sample of work appreciated and return guaranteed when sufficient postage for return is enclosed. Write to Studio, 4743 Beverly Blvd. Los Angeles, Calif.

POSITION WANTED

Wanted, a place to work as a commercial photographer by a boy 18 years, who has a complete 5 x 7 and 6½ x 8½ camera. Geo. E. Arms, Owatonna, Minn.

Competent all-round assistant wishes position in good studio in live Minnesota town. Good retoucher, successful color woman, oil colorist. Moderate salary if situation is permanent. Lake region preferred. Address, Ivy B. Morgan, 500 N.W. Second St., Abilene, Kans.

A good amateur desires to obtain a position with a good commercial or portrait photographer with a view of perfecting his knowledge. Salary not so much an object as an opportunity to learn. Arthur King, P. O. Box 472, South San Francisco, Calif.

POSITION WANTED by single man of over 20 years' experience. Prefers to take entire management of studio. Good all-round workman, except best retouching. Best of references. Address Blackford Studio, Sibley Ia.

MISCELLANEOUS

Stolen: 7 x 11 Eastman View with 8 x 10 back, 8 x 10 Goerz Dagor Lens, No. 224243 XCEIL, Sector shutter 11157, Iris lens, Flange. Will be offered for sale. Reward. Notify F. W., care Camera Craft, 703 Market Street, San Francisco, Calif.

Wanted one 8 x 10 and 5 x 7 compact collapsible View Camera, any standard make. Tripod head in camera. One 5 x 7 home portrait Graflex. Have several outfits and high-grade lenses to sell or exchange. Stamped envelope for particulars. Write to R. Dickson, 4743 Beverly Blvd., Los Angeles, Calif.

Announcement

Have purchased the entire stock of Cameras, Lenses, Binoculars, and Telescopes.

PRICES LOWER THAN EVER

High-grade Shotguns taken in trade. Write at once.

H. Liss, *Proprietor*

NATIONAL CAMERA EXCHANGE

29 So. Fifth Street Minneapolis, Minn.

Announcing a new Kodak

No. 2C Autographic Kodak *Special*

Enthusiasm genuine and general greeted the 2C picture—2⅞ x 4⅞ inches—from the first and now comes the 2C *Special*, with special equipment for superior pictures in this popular size.

The photographic refinements of the No. 2C *Special* are so complete that virtually every aid to results is conspicuously present. Kodak Range Finder helps you determine the exact focus, Kodak Anastigmat *f*.6.3 is the famous "lens for better pictures," the seven speed Kodamatic shutter is noted for accuracy and the sliding exposure scale automatically indicates the proper time to allow for each stop opening. Additional worth while features include the rising front, screw focusing device, and counter-sunk autographic attachment.

Pictures brilliant, sparkling, microscopically sharp logically result when you press the release on the No. 2C *Special*.

Price $65 — at your dealer's

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

Ideal for General Utility

Eastman Safelight Lamp

Attach it to a drop cord over your sink or screw it in a wall socket above your printing frame. It gives you light, ample to work by and safe.

The Eastman Safelight Lamp is decidedly compact, and simple to install. Hung with a counter balance it may readily be raised or lowered as desired. It fully meets every requirement of convenience and safety.

Unless otherwise specified the Series 00 Safelight for use with developing-out papers is supplied. It is but a matter of a moment to fit the lamp with any other 5 x 7 inch safelight.

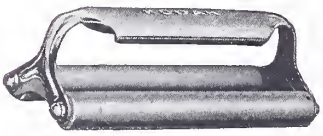
Price $3.00
Additional Safelights, any series, 5 x 7, $0.75 each
At your dealer's

EASTMAN KODAK COMPANY
ROCHESTER, N. Y., *The Kodak City*

For ferrotyping—

SUCCESSFUL ferrotyping demands perfect contact between the paper and the plate. The rollers described below are especially well adapted for this work.

Kodak Print Roller



The two 6-inch rubber rollers run evenly and easily, and the nickeled frame is constructed to withstand heavy pressure. The top of the frame has rounded edges to fit the hand.

Price, $1.00

Flexo Print Roller

A practical roller with a durable, black enameled frame and a smooth rubber roller 4 inches wide. It can be used best for small prints.

Price, 35c.

Ferrotype Plates

Made of sheet iron, with one side coated with a special heavy enamel. Prices—10 x 14 light, 20c.; 10 x 14 heavy, 30c.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y., *The Kodak City*

At your dealer's

With Kodak Ease

On the marble topped, black walnut table that used to stand in grandmother's "best room" there was once a basket of Stereo pictures and a stereoscope, and along side them a cluster of wax flowers and a glass bell.

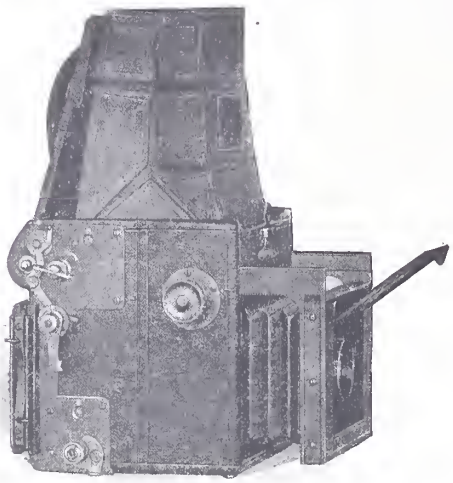
And how realistic those pictures were! As viewed through the twin lenses they had not merely width and height—but depth as well. All Europe and Niagara Falls were in that basket.

To-day you can make the same sort of pictures of the things that *you* are interested in, and make them with Kodak ease—with a Stereo Kodak.

At Kodak dealers'

EASTMAN KODAK COMPANY.
ROCHESTER, N. Y., *The Kodak City*

Convenient and Capable



Auto Graflex Junior

2¼ x 3¼

It's small, but it is a complete Graflex, with reflecting mirror, focal plane shutter, fast lens and all.

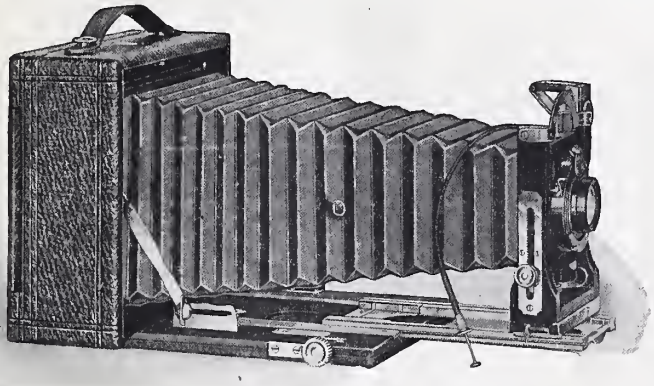
You can use Kodak Cut Film, Kodak Film Packs, Graflex Roll Film or plates in the proper attachments, which are interchangeable between exposures.

This camera is a junior in size but it's full grown in capacity. With Kodak Anastigmat lens *f.* 4.5 its new price is $62.50.

Graflex catalog by mail or at dealers'

EASTMAN KODAK COMPANY

Folmer & Schwing Department ROCHESTER, N. Y.



The lens is convertible

Premo No. 9

The Planatograph lens, found on the Premo No. 9, is of the convertible type. When used complete its focal length is 6¾ inches on the 3¼ x 5½ and 4 x 5 models, 8⅛ inches on the 5 x 7—suitable for usual subjects at average range and for "close up" copying.

For landscapes, however, and for other work where a large image of distant objects is wanted, a single element of the Planatograph is used separately. Its focal length is double that of the complete lens and the image it produces is twice the size.

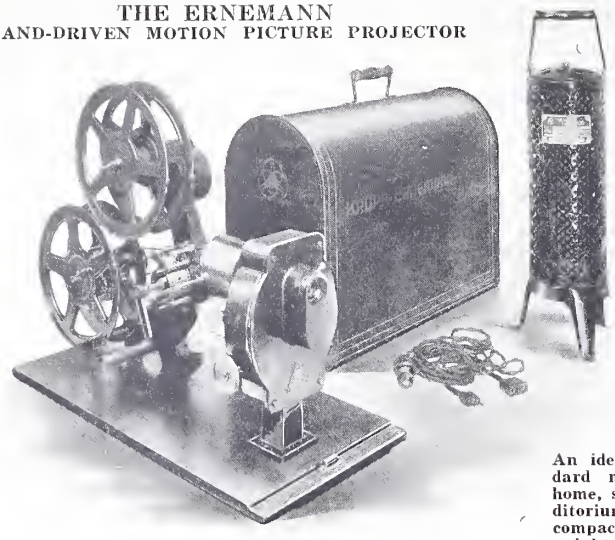
Reversible back, swing bed, rising and falling front are other features that recommend this camera.

The price of the Premo No. 9 with Planatograph lens, including case and holder, is $40 for the 3¼ x 5½ or 4 x 5 size; $50 for the 5 x 7.

EASTMAN KODAK COMPANY

Rochester Optical Department ROCHESTER, N. Y.

THE ERNEMANN
HAND-DRIVEN MOTION PICTURE PROJECTOR



Operates on A.C. or D.C.; automatic spring belt take-up; accurate framing device; rewind attachment; takes 500-ft. reels standard M.P. film; mounted on wooden platform with metal cover.

Throws a clear, brilliant image

A complete outfit ready for use when you receive it.

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MOTION PICTURE
PROJECTOR

An opportunity to secure a brand new, high-grade Motion Picture Projection Outfit at almost one-third its former price—equipped complete with condensers, lamp, rheostat, and

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ANASTIGMAT
in focusing mount

An ideal projector taking standard motion picture film—for home, school, lecture hall or auditorium. Simple to operate, compact, portable, light in weight. Built for long, durable service; finely finished in black enamel.

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There is a Bausch & Lomb Lens for every photographic purpose—

TESSAR Ic, F:4.5—For extreme speed.

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PROTAR VIIa, F:6.3-F:7.7—Truly convertible—three lenses in one.

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PLASTIGMAT, F:5.6 — The popular choice for impressionistic work.

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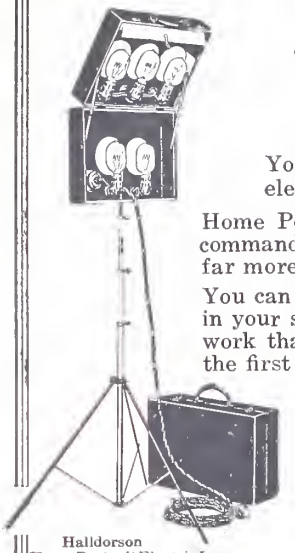

Halldorson
Home Portrait Electric Lamp

WHETHER you are a professional photographer or an advanced amateur you can make money at Home Portraiture with a

HALLDORSON
HOME PORTRAIT LAMP

Your choice of two famous models—one electric, the other flash.

Home Portrait orders often total over $100.00 each, the work commanding higher prices than studio portraiture besides being far more interesting.

You can double your present income by doing this kind of work in your spare time. One of these lamps enables you to do better work than under a studio skylight, and often pays for itself in the first sitting.

Send for interesting folder
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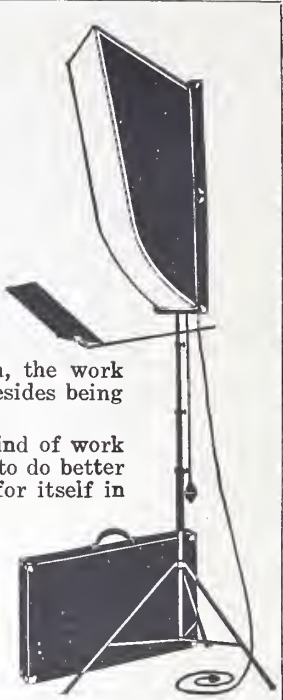
together with full information—both free.

The Halldorson Company
1772 Wilson Ave., Chicago, Ill.



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Special Portrait - -	H & D 500
Extra Rapid - - - -	H & D 400
Chromo Isolar - -	H & D 250
Chromo Isorapid - -	H & D 400

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WHEN you want to show your fine prints to a group, the best way is to show large, clear pictures as projected on a screen by the

Bausch & Lomb HOME BALOPTICON

The projection-lens, of achromatic construction, gives sharp definition right to the edges of the pictures. Illumination is supplied with a 400-watt Mazda lamp, which is entirely silent and automatic in operation. Each outfit includes an aluminum-coated screen, three feet square.

The Home Balopticon is easy to operate—just insert the plug in any light-socket and put in the picture. Complete outfit, $38.50.

Write for the Home Balopticon Booklet

BAUSCH & LOMB OPTICAL CO.
562 St. Paul St., Rochester, N. Y.

New York Washington Chicago San Francisco London

Size
3¼ x 4¼, 4 x 5, 10 x 15 cm., 5 x 7.

Dimensions
2¾ x 5¾ x 6½;
2¾ x 6½ x 7¼;
2¾ x 6½ x 8½;
3 x 7¾ x 9½.

Weight of Camera
2½ lbs.
2¾ lbs.
3 lbs.
4½ lbs.

Action, Speed!

NOW POSSIBLE WITH A SMALL COMPACT CAMERA

Many sportsmen, newspaper photographers, and specialists in high-speed photography insist the folding Goerz high-speed Ango is fully as effective as their larger and bulkier cameras. Eye-level pictures are most natural.

Besides being extremely compact, it is easy to handle, and a direct view-finder makes it easy to follow a fast moving object. The spiral focusing mount carries both the distance and diaphragm scale on its outer edge. Choice of lens either Dagor f 6.8 or Dogmar f 4.5.

The improved focal plane shutter has an adjustable slit that closes automatically while the shutter is being set. Exposures from 1/10 to 1/1000 of a second are offered, while the lens works at maximum efficiency throughout exposure. It is a typical Goerz product.

For complete details on this unusual camera, see your dealer or write

C. P. Goerz American Optical Company
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GOERZ

LENSES AND CAMERAS

PHOTOGRAPHERS' ASSOCIATION OF CALIFORNIA
ORGANIZED
OCT. 9. 1922

The Monthly Meeting

A source of inspiration to those who are able to attend, and a source of "wonder-how-they-can-have-it-so-often" to those who do not.

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Mr. H. Lancaster of Martinez, one of our directors, said at the last meeting on February 12th:

> "Many wonder why I take the trouble to come to every meeting. I'll tell you; It is because I carry back more than the cost and trouble of coming, and this meeting tonight has given to me more than any other—in fact, it is the best we have had to my mind."

Our monthly meetings are the "home fires" which we keep burning for you who are not able to come—for some of the time you will be able to be with us; in fact, you will find yourselves planning your trips so as to include one of these meetings, especially when you know they are always held on the second Monday of each month.

An opportunity is given us to see exhibits of pictures, as at the last meeting.

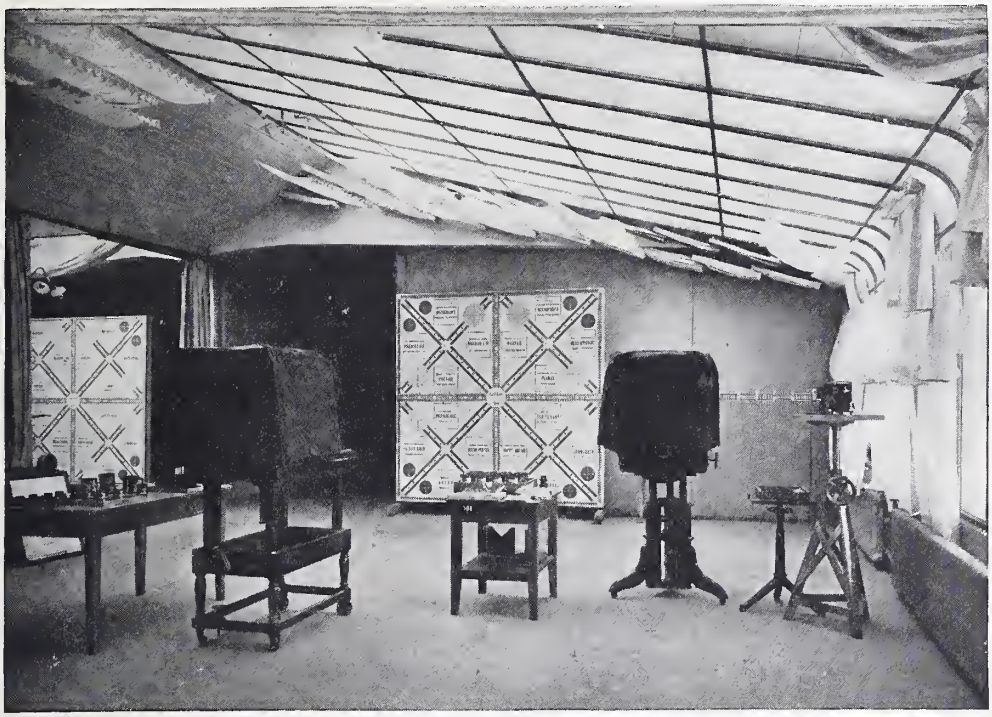
We are given an opportunity to talk over various practices of the profession, as at the last meeting.

We hear talks on pertinent subjects by men who know, and these are sources of inspiration.

It is the intention of the ASSOCIATION to have every locality hold monthly meetings convenient to themselves, and thus get the benefit of the get-together spirit which is helping us so much. These localities will be able to send one or several of their members to the main meetings, and thus carry back some of the enthusiasm that is so evident among us.

The February 12th meeting is reported in the March CAMERA CRAFT.

PHOTOGRAPHERS' ASSOCIATION OF CALIFORNIA
CLAUS SPRECKELS BUILDING
SAN FRANCISCO, CALIFORNIA



The Zeiss lens testing laboratory in Jena, where all Carl Zeiss photographic lenses are tested.

A record of the individual performance of each lens is made, and not until it has passed the most rigid of all lens tests is a Carl Zeiss lens approved by the examiner.

To pass these tests a photographic lens can only be of one quality—CARL ZEISS.

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U. S. Agent
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The solution of the soft focus problem. A lens which gives diffused or sharp at full aperture. No Halo—less retouching than with any other lens.

The Super Anastigmats
F-4.5 F-6.3 F-7.7

These are lenses of the utmost precision and test equal or better than any others.

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Monarch	525 H&D
Zenith	650 H&D

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Fastest Panchromatic Plate made

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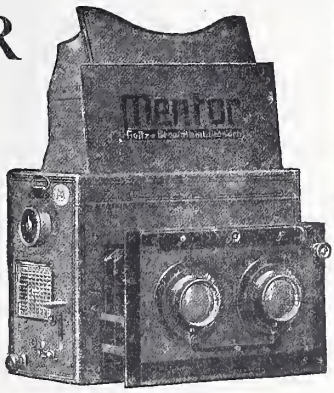

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Electric	225.00
Dryer Accessories, 25-40 Cycle Motor, add	10.00
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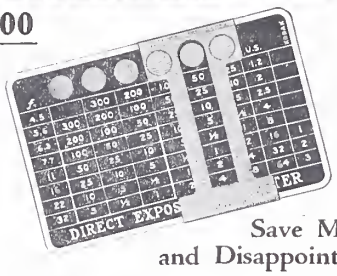

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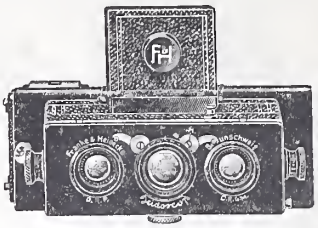

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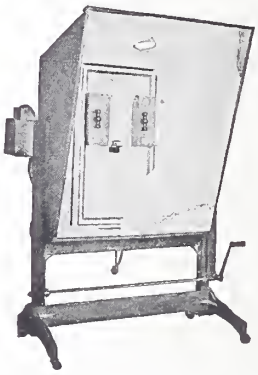

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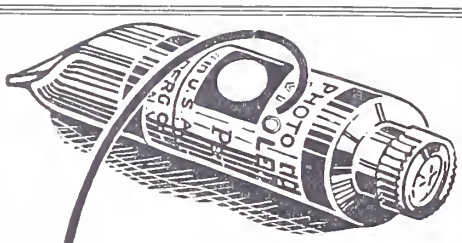

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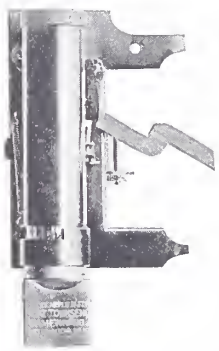

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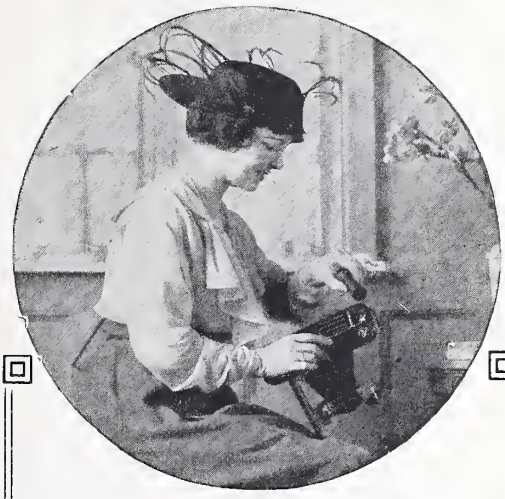

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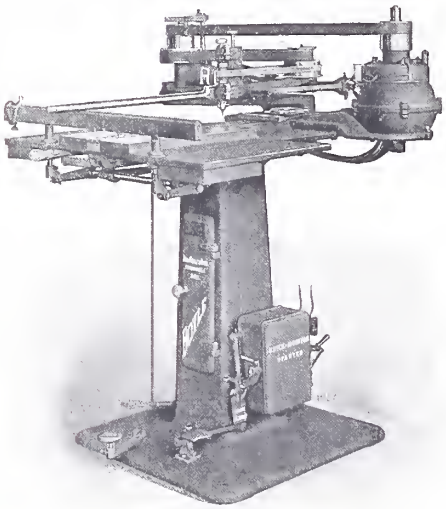

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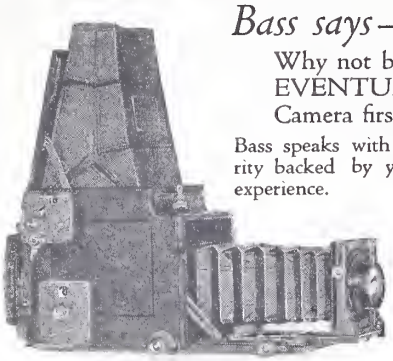

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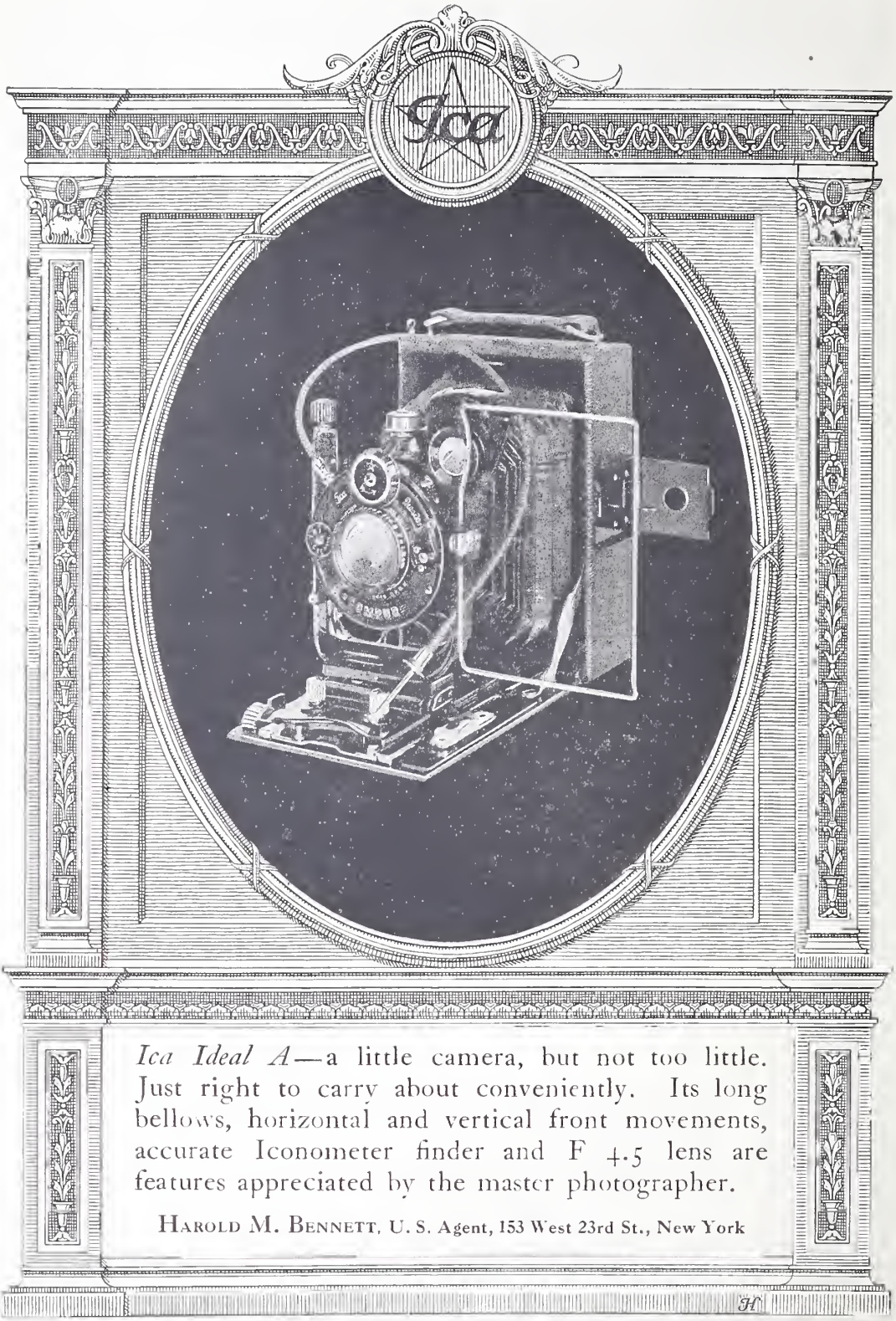

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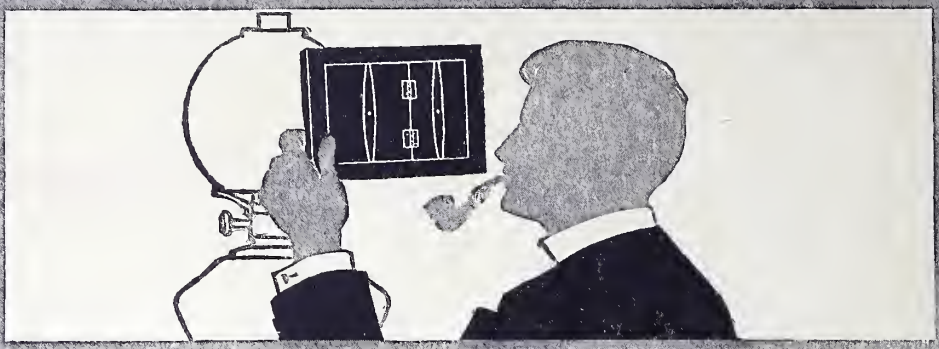

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